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Ann Arbor Observer

Art Fair Guide 1983



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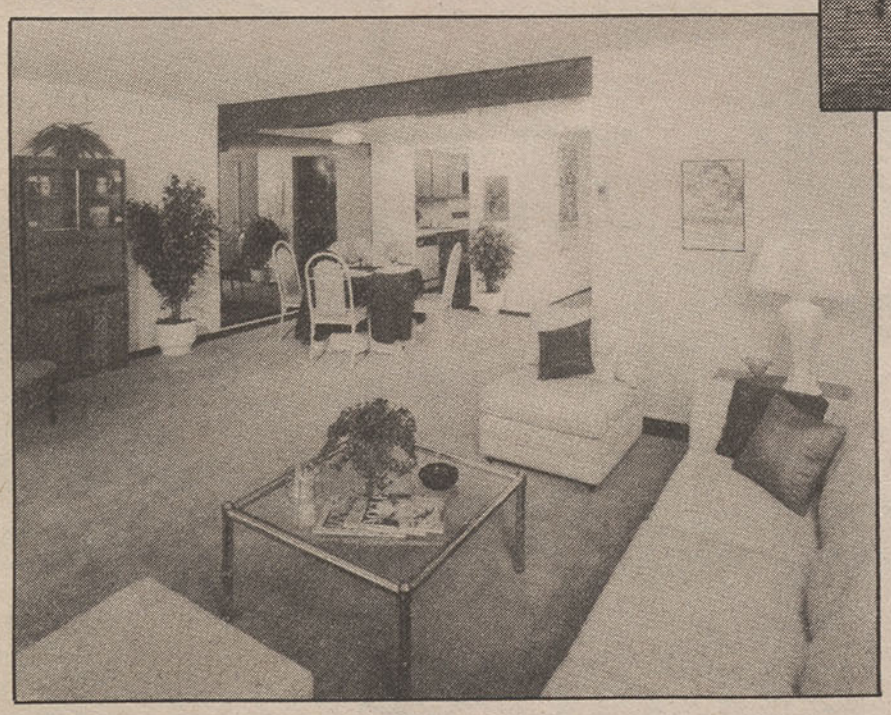
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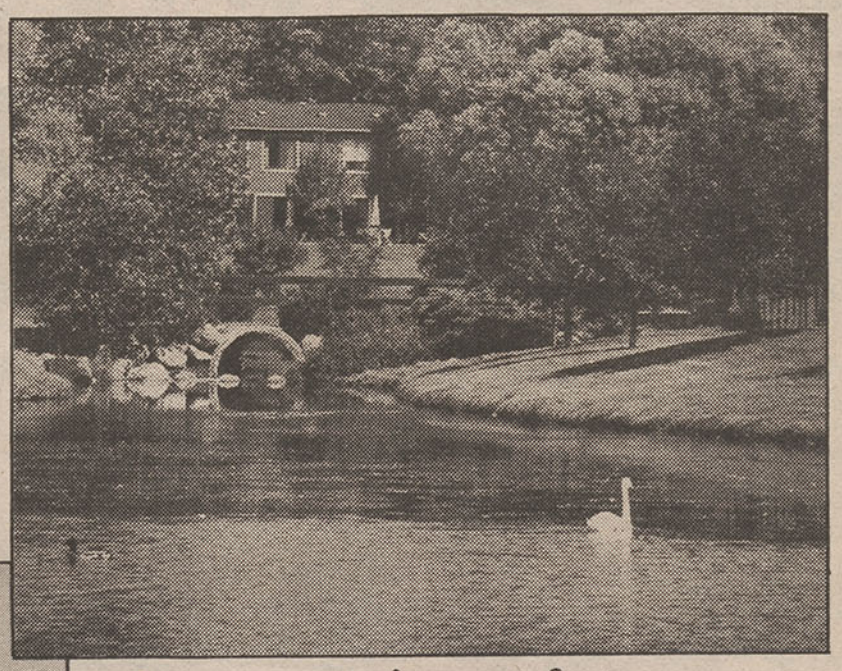
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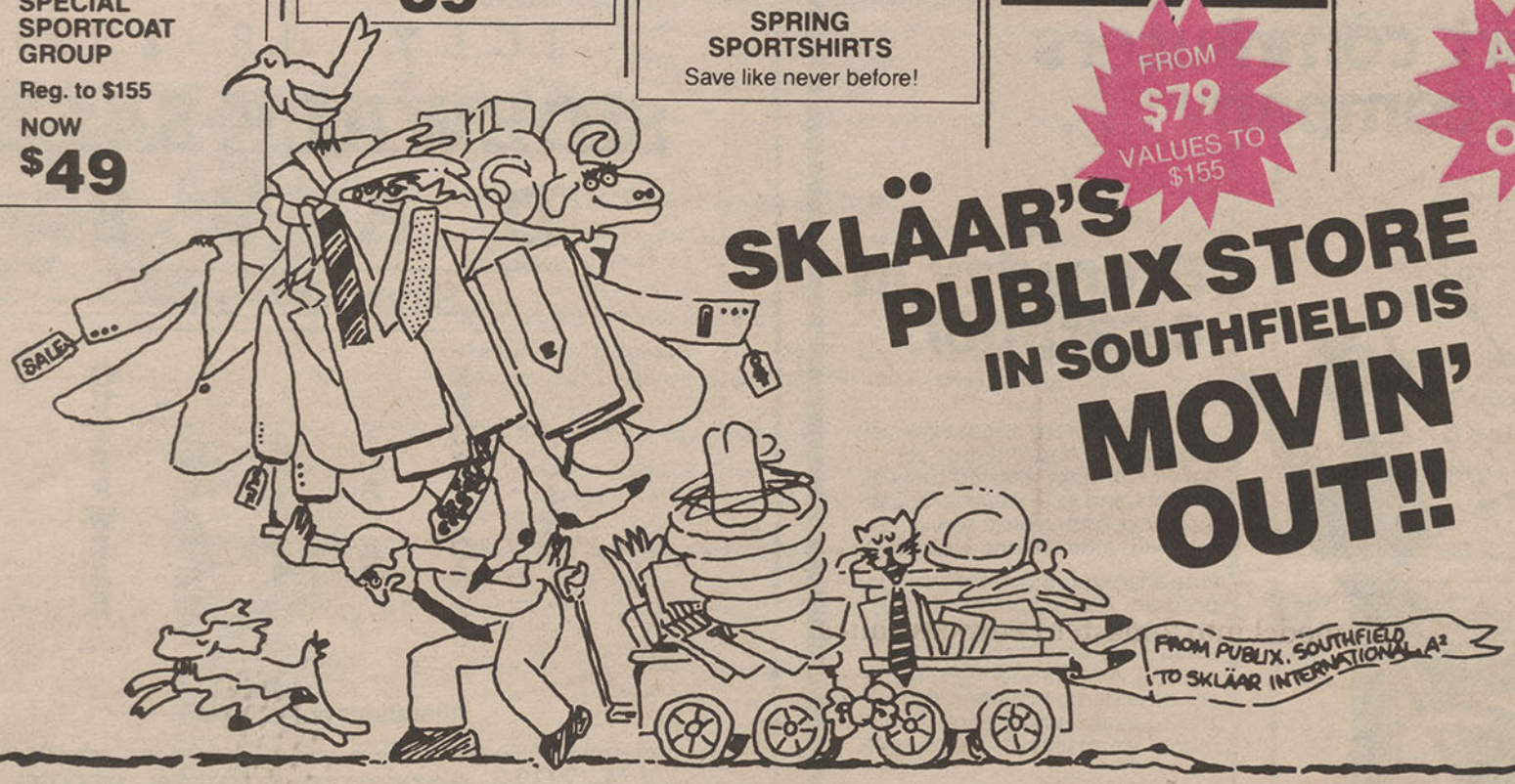
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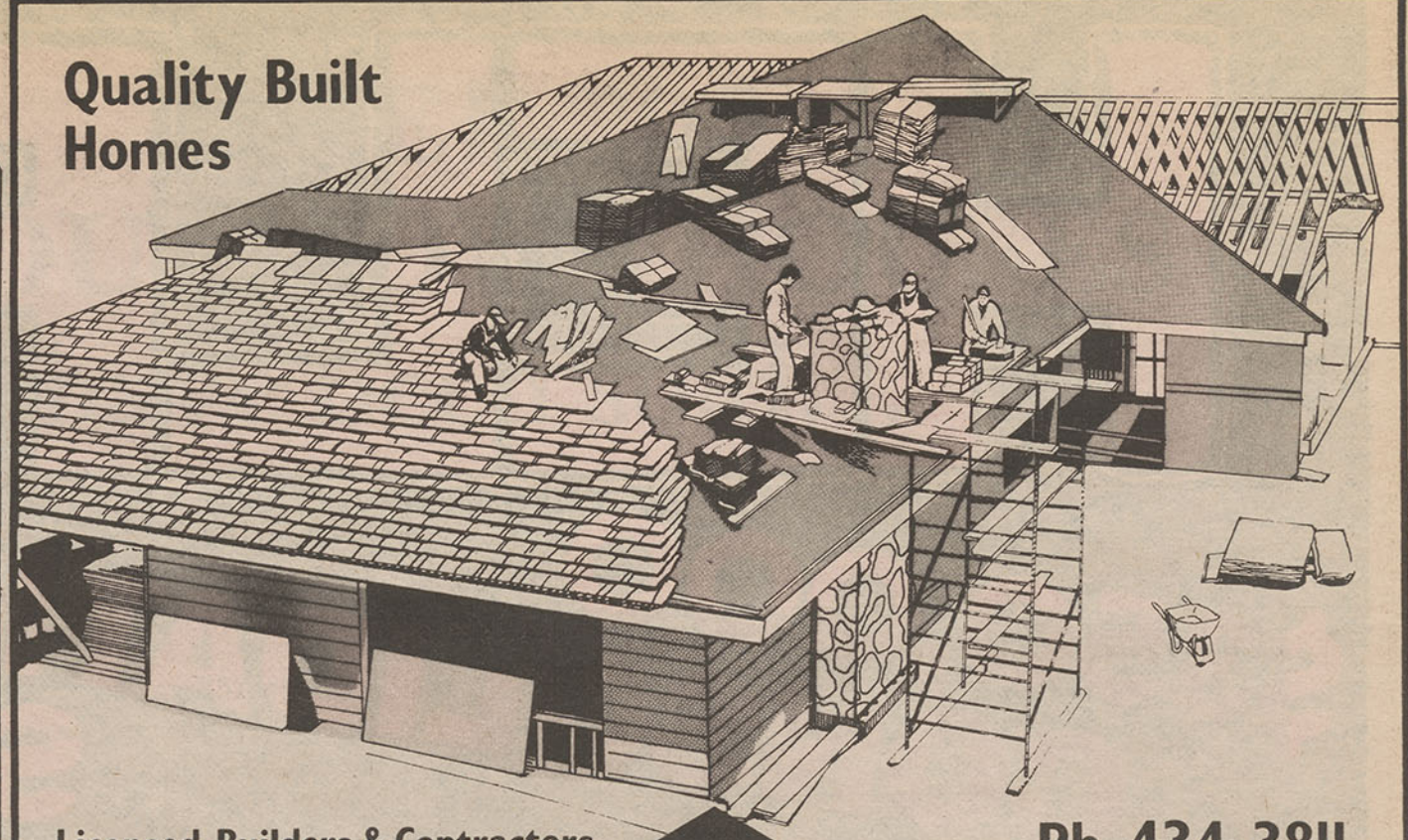
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Ann Arbor Observer

Art Fair Guide '83

ART FAIR GUIDE, 1983 VOL. 7, NO. 12



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Drawing by John Copley after Palmer Cox.

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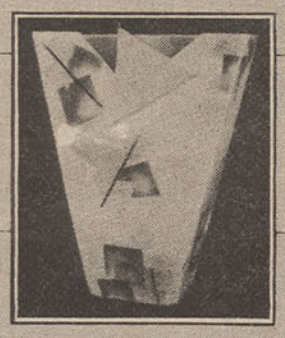
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John Hinchey

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Useful for year-round reference.

The Ann Arbor Observer Art Fair Guide is a special edition of the Ann Arbor Observer, Ann Arbor's monthly newsmagazine, 206 South Main, Ann Arbor, Michigan 48104. Telephone (313) 769-3175. **Subscriptions:** $9 to Ann Arbor addresses; $12 to out-of-town addresses. **Postmaster:** Send address changes to Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104. *Publisher:* Don Hunt. *Editors:* Don and Mary Hunt. *Advertising sales manager:* Julie Ellis. *Production manager:* Elaine Wright Graham. *Office and circulation manager:* Kate Jones. *Receptionist:* Debbie Gregg. *Advertising representatives:* Betsy Dimoff, Maryann Fleming, Linda Guth, Marguerite Melander. *Editorial design:* Jacinta Shelide and Sharon Solomon. *Typesetters:* Marc Cogan, Claudette Mitchell, Jacinta Shelide. *Design and production:* Michael Fisher, Elaine Wright Graham, Claudette Mitchell, Jacinta Shelide, Sharon Solomon, Susan Sparling. *Writers:* John Hilton, John Hinchey, Mary Hunt. *Assistant editor:* Paula Shanks. *Calendar editor:* John Hinchey. *Photographer:* Peter Yates. ©1983 by the Ann Arbor Observer Company. All rights reserved. No portion of the Ann Arbor Observer may be reproduced without permission of the publisher.

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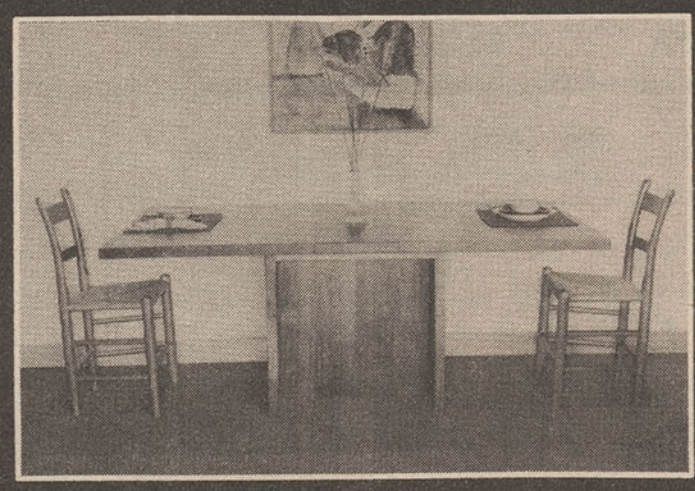
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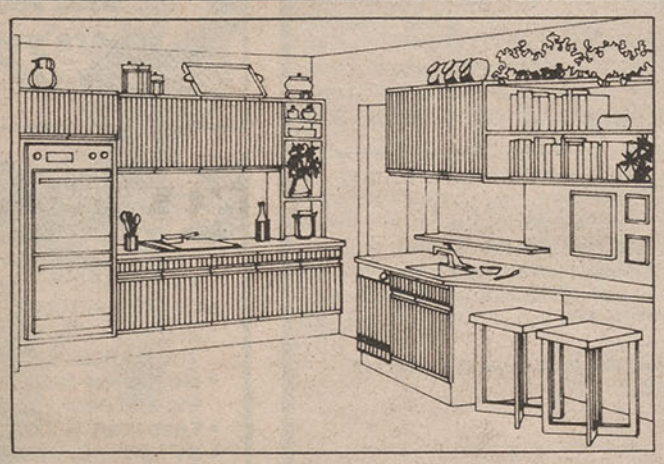
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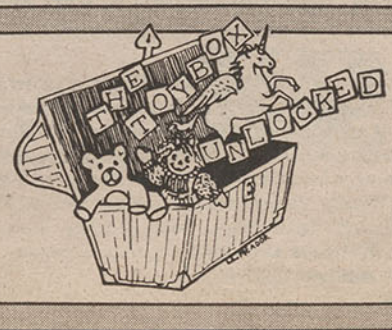
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Getting There



CROW QUILL GRAPHICS

Every year, it seems, art fair crowds are thicker and more widespread than ever. Official attendance estimates for the four-day fair are now at 400,000. Clearly, simply getting to the art fair is an ever greater challenge.

Busses are better

Expecting to find nearby parking is a risk. Public parking structures were typically filled by 10 or 11 in the morning last year. Parking attendants regularly directed frustrated motorists to AATA's park-and-ride lots at Briarwood and Pioneer High.

This year AATA decided to abandon the idea of an Art Fair shuttle circulating among the four fair areas in a loop. Throngs of pedestrians made adequate vehicular progress "totally impossible," says Ron Ricciardi, AATA marketing director. "The bus just couldn't get through."

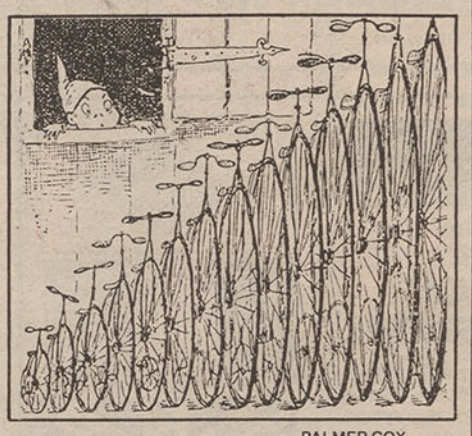
AATA's park-and-ride shuttle was a big success, however. It attracted 28,000 fares over the four-day period. This year AATA is providing more of a good thing: express bus service (at unscheduled 15- to 20-minute intervals) from two designated pickup points, one at each end of the fair. The bus on Route #1 (Art Fair/Main Street) leaves from Main and William (by the Civic Theatre) for Pioneer High, then goes to Briarwood, and retraces the same route. The bus on Route #2 (Art Fair/State–S. University) starts at Briarwood, goes to Pioneer and then to the express stop at South University and Tappan, by the Law Quad, whereupon it makes the return trip immediately. Thus people can get to either parking lot by staying on any art fair shuttle bus, no matter what route. The Pioneer shuttle pickup point is at the regular AATA shelter off South Main; the Briarwood pickup point is in the shady, grassy area with picnic tables opposite the Sears loading dock. Shuttle hours are 9 a.m. to 10 p.m., Wednesday through Friday, 'til 7 p.m. on Saturday. Fare is 60¢ each way.

For eastside fairgoers, Ricciardi recommends AATA's regular #6 bus (designated "State/Ellsworth"), which leaves Arborland every half hour on the quarter hour and can deposit fairgoers at the corner of Washtenaw and South University, or at the regular AATA downtown transfer point on William between Liberty and State. There's plenty of free parking at Arborland, and evenings the last bus leaves for Arborland at 11:15.

Daytime fairgoers on the west and north sides might want to consider regular AATA busses that leave from Maple Village and Plymouth Mall every half-hour on the quarter-hour and deposit passengers at the South Fourth Avenue transfer point. The last bus leaves downtown at 6:15 for either shopping center. Fares are 60¢ each way.

Bikes are best

For getting both to the fairs and among them, we think bikes are the way to go. When crowds are so thick on major art fair arteries like Liberty, South University, and State that it takes ten minutes to walk a block, a bike can zip you over to a quiet side street like Washington or William, Jefferson or Willard, where normal cycling speed is possible. Three bike corrals—fenced areas staffed by the Ann Arbor Bicycle Coordinating Committee—provide convenient, low-cost parking (25¢ for all four days of the fair) between 9 a.m. and 9 p.m. Bicyclists are advised to bring their own locks. Corrals are located downtown (Main at William, next to the Civic Theatre), on State near Washington (in front of Olga's), and on South University (alongside the West Engineering Building).



PALMER COX

If you dare drive

Drivers can check the centerfold map of the *Observer Art Fair Guide* for lot and structure locations. Art fair parking at city and U-M lots and structures is 25¢ an hour; quarters are often the only medium of exchange, so bring plenty.

After years of controversy, parking and towing practices have been modified to the fairgoer's benefit. Parking on lawns, an old and profitable practice on football Saturdays, is now legal for the art fair, too. A much more lenient towing policy has reduced towings from a high of 277 in 1981 to just 66 last year, mostly for blocked sidewalks, driveways, and fire lanes, or after complaints from private property owners about cars parked on their property. About 1,600 so-called "courtesy tickets" were issued for infractions deemed less important during art fair conditions, such as parking in loading zones. Violators of regular parking regulations do, however, run the risk of towing ($39 minimum charge) if enforcers judge their actions dangerous.

Parking privileges for handicappers

For handicapped people convenient parking places have been reserved at the city parking structures on Fourth at William and on Forest near South University. Although structures may be otherwise full, ample handicapped spaces have been saved. Ask the attendant about them. □



CROW QUILL GRAPHICS

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The Brownies' Tips for

Enjoying the Fair

For all its excess, the art fair is an amazing event. It offers something for nearly everyone: a diverse range of art and crafts from gallery-quality pieces to gift-shop goods; some of Ann Arbor's best popular music; retail bargains galore; a smorgasbord of ethnic and carnival food; impromptu performances rivalling a Neapolitan street carnival. And most of it's free.

Good planning is the key to rediscovering the art fair: focussing on what you like best and avoiding or minimizing the chief irritants. For the first time, this year we've produced our art fair guide with Ann Arborites, not out-of-towners, especially in mind, and we're mailing it in time for them to use it in planning for the fair.

We talked with several hardcore art fair fans to find out how they deal with the mile-long, forty-five-hour extravaganza. Evan Maurer, director of the U-M Museum of Art, gets out early (the fairs start at nine a.m.) so he can survey the booths quickly when crowds are light and the weather's cool.

It's surprising the number of people involved with art who don't check out the fairs, but the energetic museum director is not among them. "I do enjoy going through the art fair, you bet," he responded when we called him up. "There are a lot of good ceramics, some interesting personal adornment things, good weaving. . .and it's all centered right outside my office." Maurer makes a point of seeing booths in the entire fair area. "I do South U. and State Street one day and check out Main Street the next day—fast. Then the third day I go back and talk to people I really like. Of course, I enjoy the food, too—especially Oriental things and Hadassah's wonderful baked goods in front of the Campus Theater."

The Museum of Art, only yards away from the Summer Arts Festival, has reached out to the art fair since Maurer became director in 1981. The imposing edifice used to be virtually empty at fair time, he says. "Last year, we started a special exhibit on quilts and ceramics especially for the Art Fair and had the best Saturday attendance ever—1,650 people in four hours. This year we're showing the Tiffany glass in our collection in honor of the fair.

"We are also the closest public, air-conditioned building to the Summer Arts Festival's State Street section. And we have clean toilets. Sure, it's OK if people come in mainly to rest. They'll look around. They'll enjoy."



Rest frequently and devise a **restroom strategy.** Institutional buildings like the Museum of Art have good public restrooms and steps or benches for resting. So do the Michigan Union and the League, Mason Hall and the Undergraduate Library, and the Federal Building and AATA Information Center on Fourth Avenue near Liberty.

CROW QUILL GRAPHICS

As director of the U-M Artists' and Craftsmen's Guild, Helen Welford has to work fifteen-hour days shuttling between the Guild's two fairs, one on Main Street and the other on State in front of Angell Hall. She believes in sitting down frequently, and she makes good use of the surprisingly peaceful places just off the art fair track. These include restaurants, the Diag and Liberty Plaza on Liberty at Division, and the steps and entrance areas of public buildings (Angell Hall, the Union, the Law Quad, the Museum of Art, and the Federal Building on Liberty, to name a few). Her personal favorite is the Old Town on Liberty at Ashley—air-conditioned, with gentle classical music and good food. (Restaurants during the art fair are often not overcrowded; they provide food, seats, coolness, toilet facilities, and a refreshing change of pace, all at the same time.)

Of course, it's entirely possible to enjoy the fair and soak up the festival ambience without moving at all. Glenn Ziegler, a regular fairgoer, prefers to sit at the sidewalk café in front of Second Chance, sip a beer, and watch thee crowds. Main Street cafés include not only the stretch in front of the Lovin' Spoonful ice cream parlor, Chez Crepe, and Complete Cuisine (where coffee and tea, but not beer, are served) but now the Full Moon as well. On South University, the narrow right-of-way precludes cafés, except for the triangular plaza in front of the Count of Antipasto and Good-Time Charley's, where umbrellaed café tables provide a shady vantage point. Around the corner on Church Street, there's food and seating in front of Rick's and Pizza Bob's.

Another crowd-loving art fair enthusiast is Gerry Hodge, director of the U-M's prestigious medical illustration program and, along with his wife, Clare, an indefatigible and idiosyncratic collector of art and artifacts. He likes the way you can drift from one scene to another—at one moment being encircled and swept up in crowds by the booths, then sitting alone on the shady grass listening to the haunting harmonies of Gemini or watching the hypnotic movements of

About Palmer Cox's Brownies

Palmer Cox's Brownies have charmed generations of children, ever since they first appeared in *St. Nicholas,* the famous children's magazine, at the end of the nineteenth century. These small, cunning creatures (who represent many nationalities but are all inexplicably male) sally forth each evening in search of adventure and good-hearted fun. Settings for their escapades—baseball diamonds, skating rinks, art studios, a zoo, the circus—bustle by day but are deserted by night, and thus are ideally suited for Brownies at play. Though certain individual Brownies are clearly differentiated in Cox's drawings, they are leaderless and never named. A frenetic group spirit propels them on their adventures, sustained by continual discussion and brainstorming and by a rollicking verse rhythm as well.



WORDS AND DRAWING BY PALMER COX

Three volumes of Cox's Brownie books are available today for under four dollars each from Dover Books (write Dover Books, 180 Varick Street, New York, N.Y. 10014 for their free catalog) or occasionally at Ulrich's Books. Dover's back-cover notes on *The Brownies: Their Book* inform us that Cox (1840–1924) "received his inspiration from the folk tales of the Scottish emigrants he listened to as a boy in Granby, Ontario." The immediate popularity of the first Brownie stories in *St. Nicholas* "prompted Cox to publish them (somewhat rewritten and with additional illustrations) in book form. In all, thirteen Brownie books were eventually produced, earning the author an enormous following among juvenile readers and financial success which enabled him to build a large summer home in his native Granby, which he called 'Brownie Castle.' "

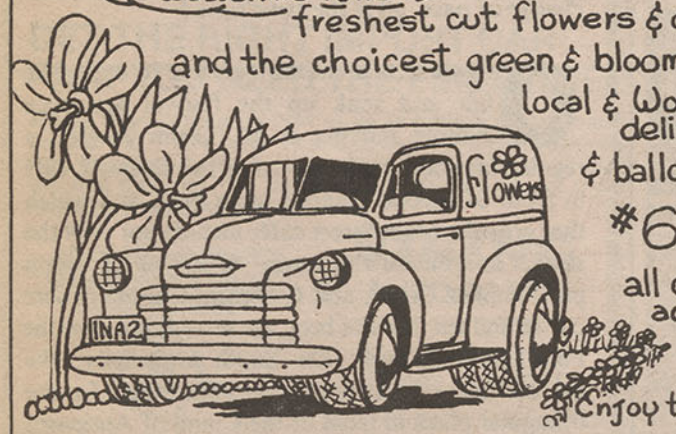
John Copley of Crow Quill Graphics has introduced Cox's Brownies to the Ann Arbor art fairs in drawings made especially for this year's *Observer Art Fair Guide.*

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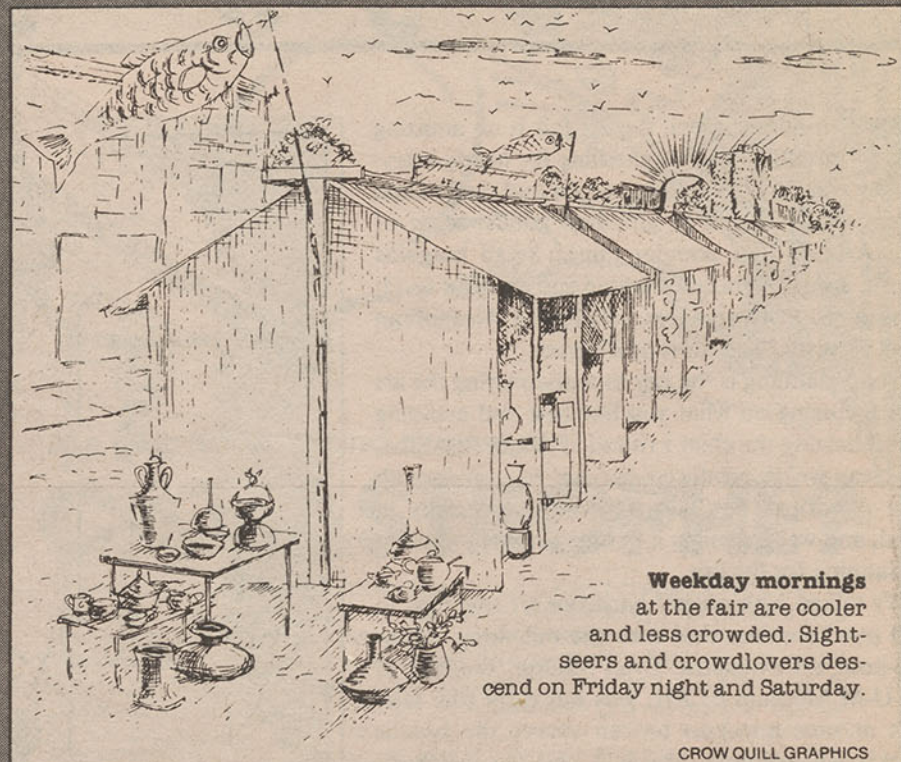
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Enjoying the Fair



Weekday mornings at the fair are cooler and less crowded. Sightseers and crowdlovers descend on Friday night and Saturday.

CROW QUILL GRAPHICS

belly dances performed by Ann Arbor's Troupe Ta'amullāt. Hodge loves the way the impromptu acts and events—the street-corner musicians, the jugglers on the Diag, and the costumed characters wandering around the streets—lend a Fellini-like aura of magic and mystery to Ann Arbor's streets for four days a year.

The tolerant Hodge disagrees with art-loving critics of the fair who complain that art can't be appreciated at all under fair conditions, what with so many exhibitors competing for attention and the strong sunlight flattening out subtleties, especially in painting. The junk at the fair plays a certain important function, he feels. "Comparison of the good and the bad makes the good all that much better," he cheerfully maintains.



Flat shoes with good support help tired feet.

PALMER COX

The fair's social aspect, its role in bringing together old friends, has long been apparent to Ann Schriber of *The Ann Arbor News* food staff. She and her husband, Tom, a professor in the U-M School of Business Administration, have given a Wednesday-night art fair party ever since 1968, when they lived in the Anberay Apartment on East University, just next to the Street Art Fair on South University.



Folding umbrellas provide handy protection from the predictable art fair thunderstorm.

PALMER COX

"Of course, it was—as always—hot as Hades," she recalls of the first party. "I fixed Chicken Tetrazzini and served it buffet-style. With all the cream and perishable ingredients, my mother, who was visiting, was in a panic about food poisoning. Fortunately, it all worked out, and we decided it was a good thing to carry on. It's always been Wednesday night, the idea being that serious people go to the fair on Wednesday. As we've acquired more friends, the party has grown from thirty to about a hundred and eighty people. I send two hundred and fifty invitations."

Feeding a hundred and eighty people requires ingenuity and precise planning. Schriber makes chicken salad, for instance, in garbage bags, which can

then be shaped to fit into the refrigerator. Mexican food has been dependable for large-quantity cooking, and last year a lavish array of cheeses, cold cuts, and bread (baked ahead and frozen) made for an especially easy time. The worst year involved multiple disasters, beginning with a frozen ice cream concoction that failed to freeze because she became confused when multiplying the recipe and added too much kirsch liqueur. Then her two helpers failed to put out all the chicken-vegetable salad, and guests, though hungry, were too polite to comment. The next day, going down to the basement, she discovered chicken salad for a hundred in the refrigerator.

Even with the Wednesday-night party, Schriber manages a quick survey of the South University fair the next morning. Now that her house is amply decorated, she says, "basically I'm just buying presents in the ten- to twenty-dollar range. I'm sort of an acquirer, and I find buying unusual presents is a challenge. Unusual and not too expensive," she quickly adds.

Sunstroke, also called heat exhaustion, brings on dizziness and headaches on hot days that can be avoided by drinking plenty of fluids (non-carbonated, non-sugared ones like iced tea are most effective), resting when tired or faint, and wearing a hat to shield your face from the sun. The cure is resting in the shade and drinking fluids. Heat stroke—marked by hot, dry skin—is a serious condition requiring immediate medical attention. (A Red Cross trailer is located near the intersection of South and East Universities.)



Eating regularly helps guard against sunstroke.

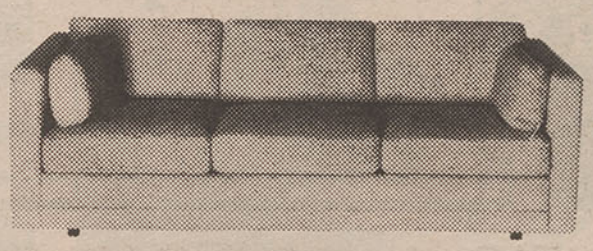
PALMER COX

For Vicki Honeyman, haircutter, rubber-stamp artist, and jitterbug queen, the art fair means an intense period of shopping, listening to music, and dancing. The merchants' sales, she finds, are best surveyed in the calm cool of Tuesday evening, just *before* the fair starts, when artists are setting up. Concerning the art, she feels the fair is a fine chance to add to her

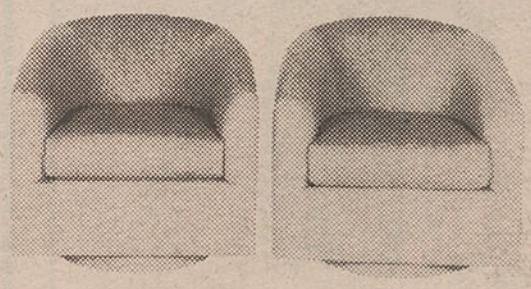
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Enjoying



Smart fairgoers take along the **Observer Art Fair Guide** for ready reference to entertainment (pp. 65-78), artists' locations, food, and transportation (p. 9).

PALMER COX

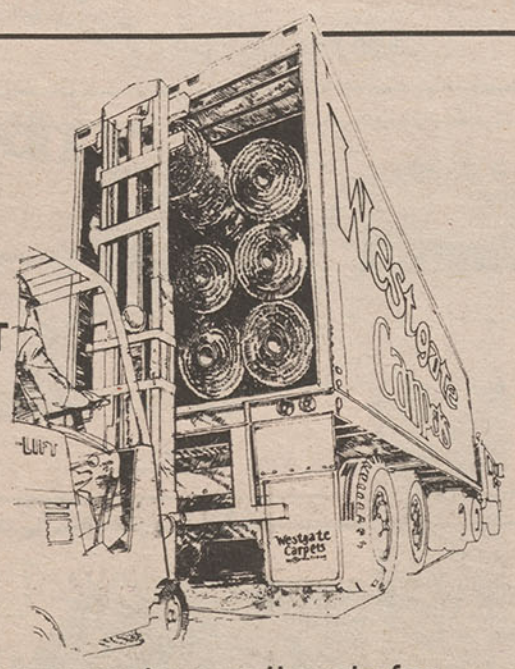
unusual collection of art and nostalgia items, which mostly, whether old or new, have a definite Fifties-inspired look. "Every year I decide how much money I want to spend," she explains. "Of course, I don't always spend it all."

But listening and dancing to the music is Honeyman's chief preoccupation at the fair. Musicians look forward to their art fair concerts as rare chances to perform in front of far more varied audiences than they would ever find in bars and clubs.

In addition to scheduled entertainment (see the article on page 17 and the events listings beginning on page 65), Honeyman regularly checks out the corner of South and East University. There you can frequently find, in addition to hurdy-gurdy men with dancing monkeys and the like, some of Ann Arbor's better musicians, who make a practice of jamming there occasionally throughout the fair. Last year the corner featured Delta bluesman John Mooney on slide guitar; Gerald Ross, dobro master with the Lost World String Band; boogie-woogie pianist Mark "Mr. B" Braun playing the piano he'd rolled out from his nearby studio; and various Blue Front Persuaders. (This year a three-week Midwestern tour will keep the Blue Fronts away from the art fair for the first time in years, and Mooney won't be in town, but an ample supply of musicians is expected.)

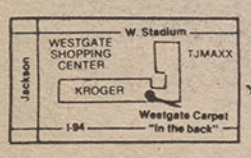
Jitterbugger Honeyman promises that she and her partner, Jim Kruz, will make frequent appearances on the corner in front of the bank along with Ross, Mr. B., and whoever else shows up. Their grand finale is on Saturday evening as the fair shuts down.

Saturday evening is also a fine time to walk through the fair, Honeyman says. The artists are packing up their things, and after the crowds and intensity of the past four days, it's calming to unwind and watch the vast carnival city fold up and disappear. □



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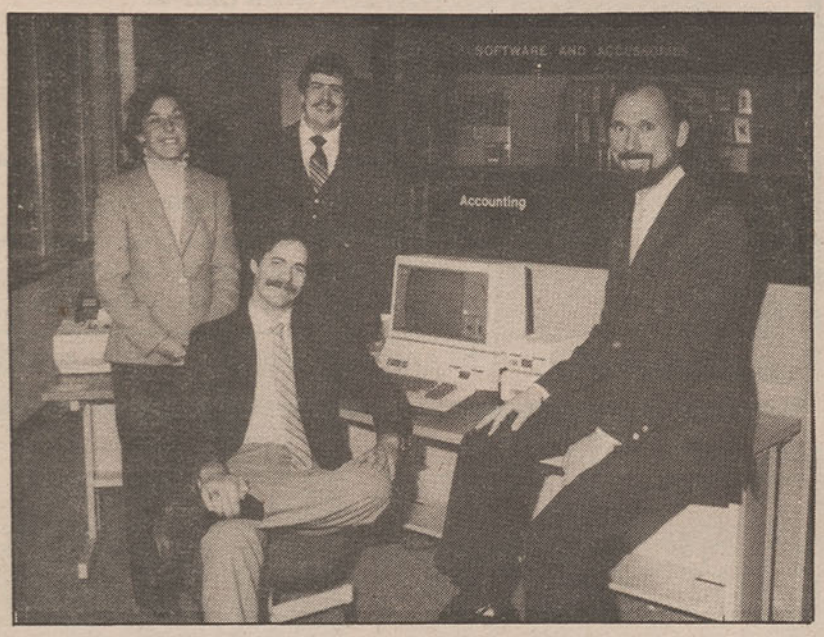
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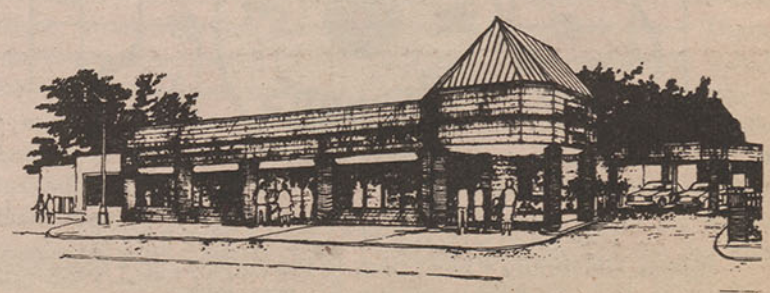
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Gemini at the Graceful Arch.



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A rapt audience at the Graceful Arch stage.



Will Soto somewhere above the U-M Diag.



Monkey and man on State Street.

Photos by PETER YATES

The dazzling array of free art fair entertainment includes amateur and professional theatricals; jugglers, clowns, magicians, and mimes; folk dancers, exotic dancers, modern dancers, and jitterbuggers; a bit of classical music and almost every imaginable form of popular music, including folk, country, blues, jazz, reggae, and rock 'n' roll. This entire scene adds up to something approaching a mini-festival of the performing arts, a sideshow grown so thick and various over the years that for many fairgoers it has become the main attraction.

Performers at the fair represent a wide range of achievement and aspiration. Some, like the Junior Sterling Chamber Players or the Junior Theater Strolling Players, are young people still learning the rudiments of their crafts. A few, like classical Indian dancer Malini Srirama or harmonica virtuoso Peter "Madcat" Ruth, are artists of international stature who live in Ann Arbor. Some, like the Recreation Department's Goodtime Players or the Civic Band, aim to serve the cultural needs of the Ann Arbor community; others, like the Performance Network or Common Ground Theater, serve as local centers through which Ann Arbor both assimilates and contributes to the contemporary theater. Despite their professional pretensions, some of the many rock bands performing at the fair want no more than to make a little money, have some fun, and make good music to please their friends. Others want to make a ton of money and have the whole world want to buy their records.

Some of the art fair performers will stir the mind and spirit, others will make you want to dance, others will help you relax from the strains of keeping pace with the rest of the fair. Much of the cumulative pleasure afforded by the art fair entertainment derives from the sheer diversity of motive and purpose, of talent and ambition, that is brought together under the ambiguous, elastic guise of mere "entertainment."

Each area of art fair entertainment has its own particular flavor and appeal. For most fairgoers, center stage is undoubtedly the Street Art Fair's Graceful Arch stage on East University, in front of the Physics and Astronomy Building. This stage has the longest daily schedule (11 a.m.–9 p.m.) and the most diverse programming, being the only one of the four regular stages to offer non-musical entertainment. The Graceful Arch roster of performers is selected and coordinated by the Washtenaw Council for the Arts, which uses the occasion to showcase the achievements of its many member groups in dance, theater, and music. Especially notable this year are three Middle Eastern dancé troupes, both children's and adult concerts by the popular folk duo Gemini, and a preview of Performance Network's production of "Cabaret," which opens Friday evening, July 22.

Each day's schedule is intelligently planned to mesh with fairgoers' changing moods. Children's acts, such as Gemini, magician Franz Harary, and the Young People's Theater, are in the early afternoon, while the evening is reserved for the crowd-pleasing Middle Eastern dancers and foot-stomping music from the Cadillac Cowboys, Footloose, and Madcat Ruth. The entertainment at the Graceful Arch is the most family-oriented in the fair, but its diversity appeals to a wide audience of teenagers, college students, singles, couples, and senior citizens as well.

The Summer Arts Festival stage in front of the Michigan Union has streamlined its program and shortened its schedule (Wed. 6–9 p.m.; Thurs.–Fri. 4–9 p.m.; Sat. noon–5:30 p.m.) this year. In past years Eclipse Jazz, which arranges the Union stage schedule, has presented a great diversity of music, from folk and country to jazz, blues, and rock. This year, except for Wednesday evening performances by the bluegrass group Footloose and folksinger Ann Doyle, the schedule is made up entirely of jazz ensembles. "Jazz" is a very



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broad category of music, so the program includes considerable variety, from the big-band sounds of Ann Arbor's II-V-I Orchestra and Detroit's Sun Messengers and the mainstream bebop of Reginald Jerome Fields Shoo-Be-Doo Show to the modern jazz of Fast Tracks, the improvisatory experiments of Tantra, and the African rhythms of Morris Lawrence's Afromusicology Ensemble. All of these groups are good to dance to, so despite the changes in its programming, the Union stage should continue to draw the large numbers of dancers who have always made up a significant portion of its audience.

The stage in front of Pizza Bob's on Church Street is run by Rick's American Cafe. The entertainment lineup consists of three different R&B, rock 'n' roll, or reggae bands each day of the fair, playing between 2 and 8:30 p.m. Most of these are Ann Arbor bands, and all regularly perform at Rick's and other local nightspots throughout the year. Their repertoires include original songs and cover versions of old and current hits. Most of these bands are still in the midst of trying to forge new musical identities out of existing styles. Some, like the ska and dance rock group SLK, seem to be ready to make a strike for a major record contract and national attention, while others, like The Flying Tigers and The Slang, are still exploring their own talents and ambitions. Some bands, like the Urbations, offer updated forms of older R&B and rock 'n' roll styles, while others, like Steve Nardella, recreate the beginnings of rock 'n' roll directly, as if Elvis, Chuck Berry, Jerry Lee Lewis, and company were not historical figures but almost mythical names for an energy and emotion that can be summoned forth anytime, anywhere. The Rick's/Pizza Bob stage is the favorite spot for fairgoers who are looking to party and dance, not to relax.



Mr. B at the intersection of South and East University.

For the second consecutive year, Herb David's Guitar Studio on East Liberty at Fifth Avenue is sponsoring Friday and Saturday afternoon performances by some of its guitar instructors. Styles range from blues and ragtime to jazz and classical. The highlight this year is Tim Twiss's debut on the stick, a fairly new instrument that looks like a guitar but is played like a piano.



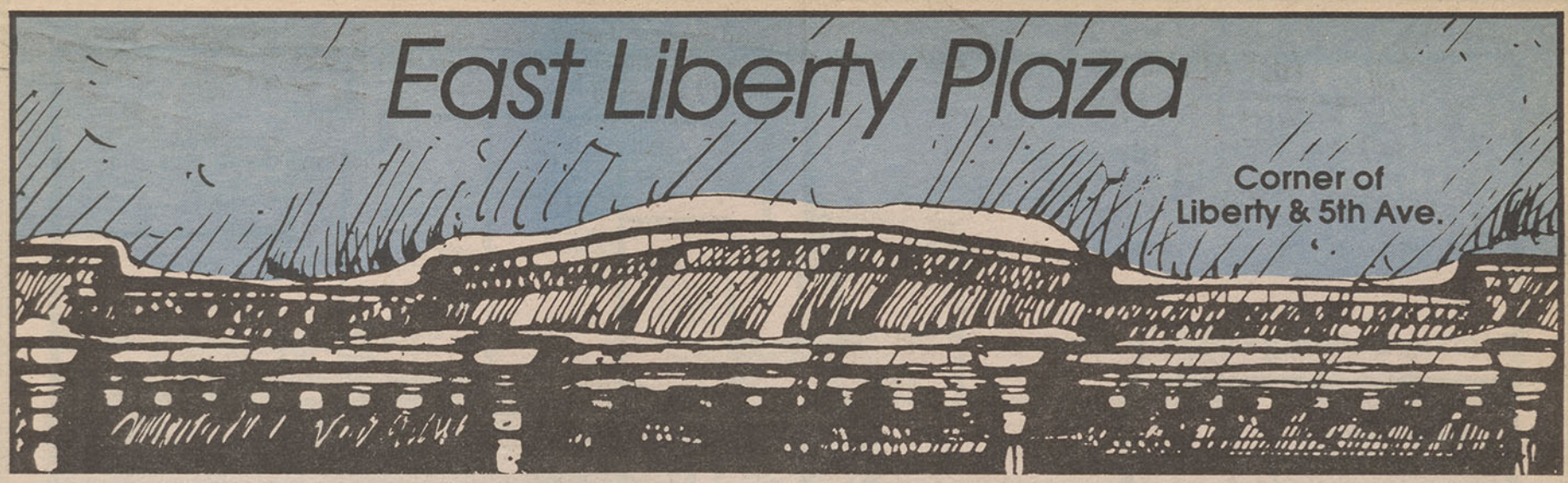
Milo Max on South University.

Both U-M public radio stations are broadcasting live from art fair locations this year. WUOM (89.1–FM) has a broadcast booth just north of the Union stage on State Street and is offering tours of its studio in the nearby LS&A Building as well. The student-run WCBN (88.3–FM) is broadcasting the Union stage entertainment. Between acts, some WCBN DJ's are doing their shows live from the Union stage, including the station's resident satirical genius, Arwulf. This year Arwulf, himself dressed as a TV, plans to devote his Thursday evening "Modernistic" show to a send-up of his rival medium.

Some of the best art fair entertainment isn't on a program at all, but on street corners and open spots of ground throughout the entire central-city area. During the four days of the fair, anonymous guitarists, banjo players, and string bands seem to sprout up everywhere you turn. And every few hours or so, Mark "Mr. B" Braun wheels out his piano into the intersection of South and East University, where he is joined by a friend or two for an impromptu boogie blues concert. The U-M Diag area always hosts two or three out-of-town juggling acts, including former woodcarver Will Soto (who juggles on a tightrope between trees), the skillfully inept Milo Max, and the First Church of Fun, a Madison, Wisconsin, duo whose acrobatics often serve as satirical visual aids to their running commentaries on contemporary social and political events. Performers like the First Church of Fun and Mr. B have developed quite a following. Passing the hat can be quite lucrative for impromptu favorites.

Many more jugglers, clowns, mimes, self-styled comics, and eccentrics simply wander the streets, breaking suddenly into performance whenever an audience seems available to be captured and the time feels right. They all contribute to the open-endedly festive atmosphere of the many-ringed circus which seizes central Ann Arbor once a year for four days. □

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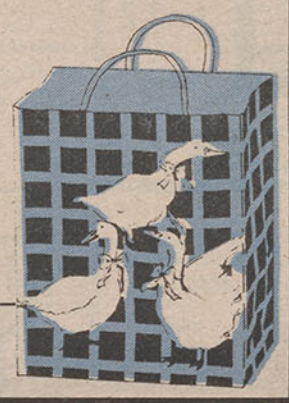


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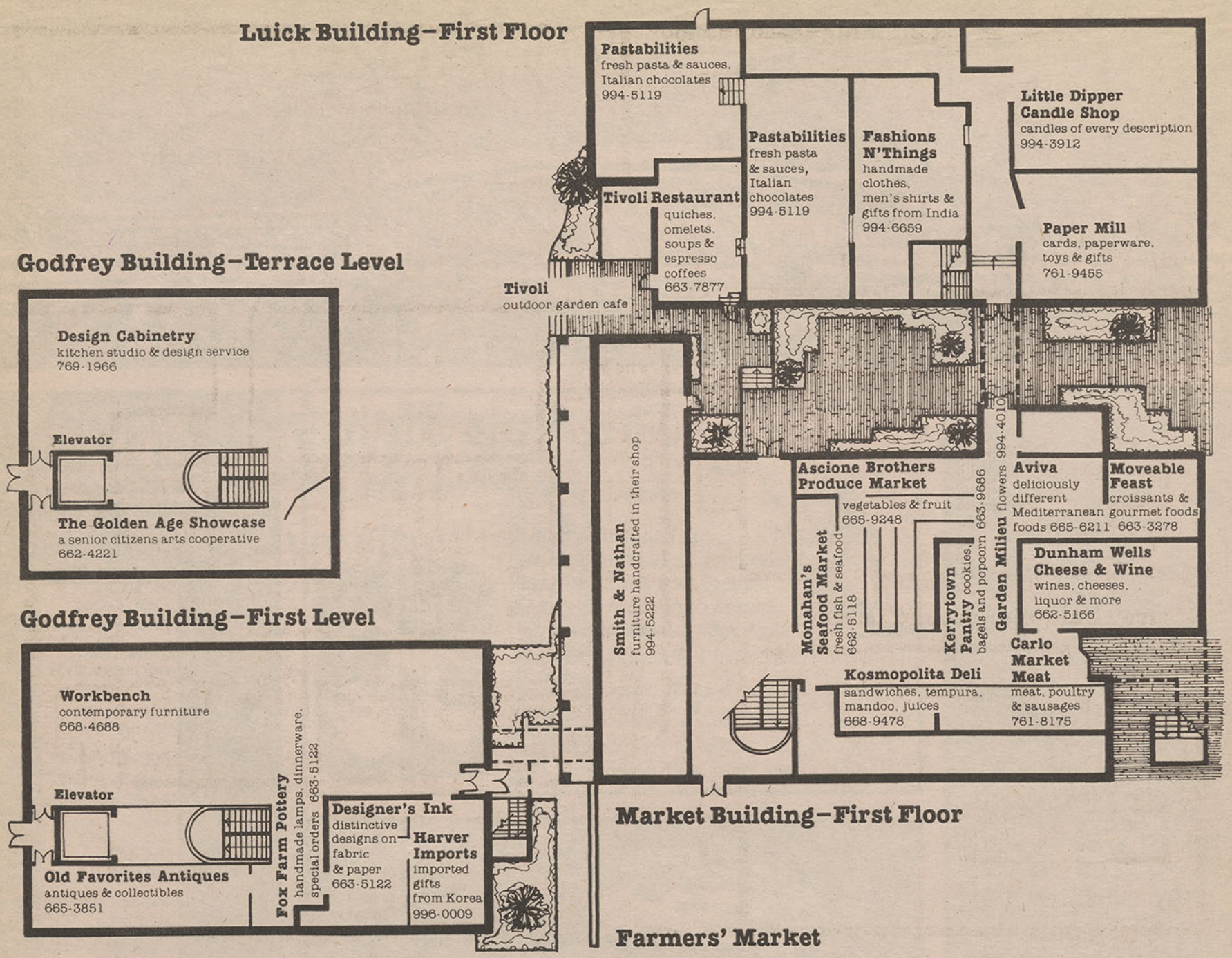
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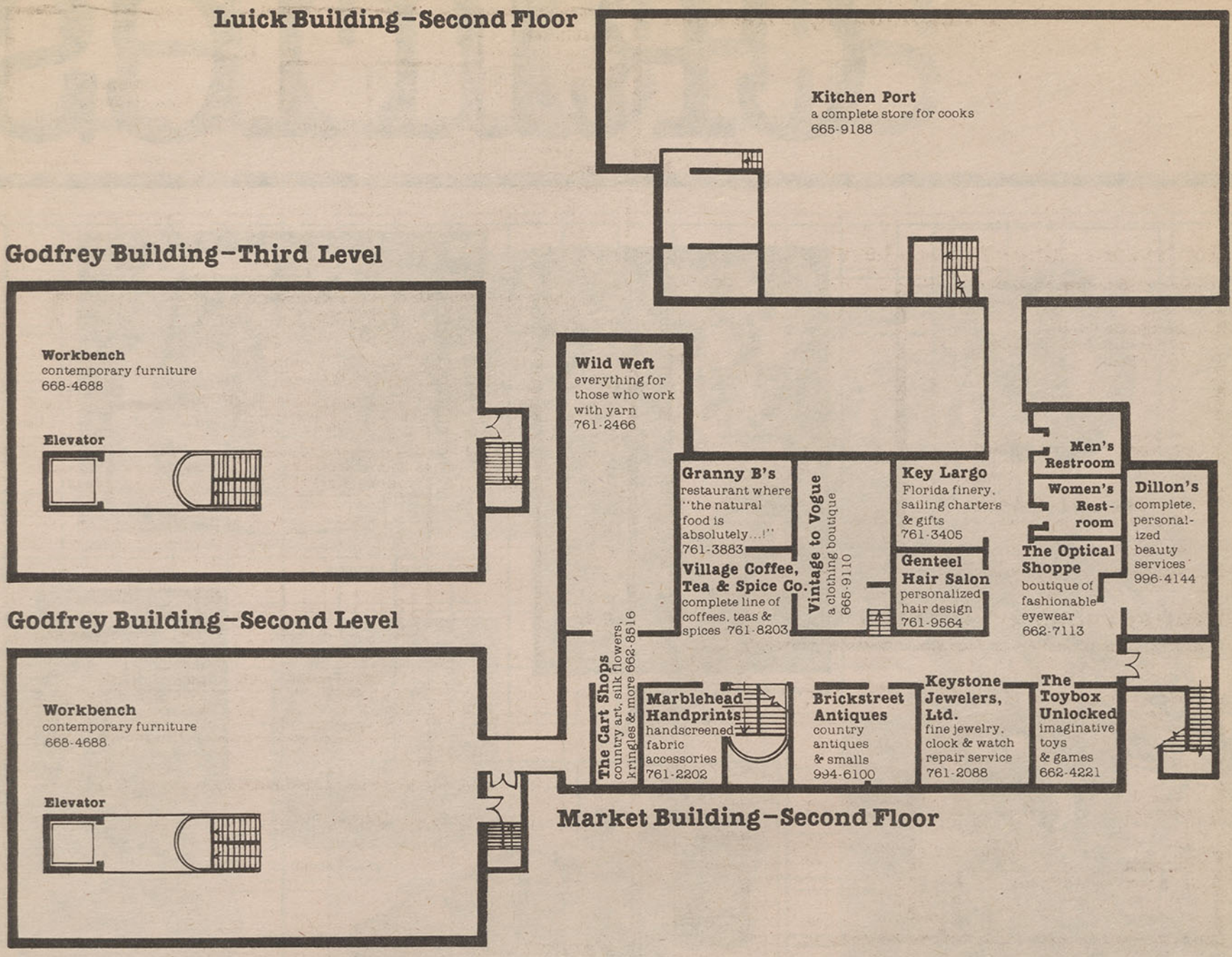


Sales & Special Events in Lower Level Shops

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Friday Collectables Market: Open noon to 9 p.m. every Friday. Features a kids' selling area, antiques, collectables, merchants' closeouts and much more.



JULY & AUGUST '83



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Kerrytown Shops

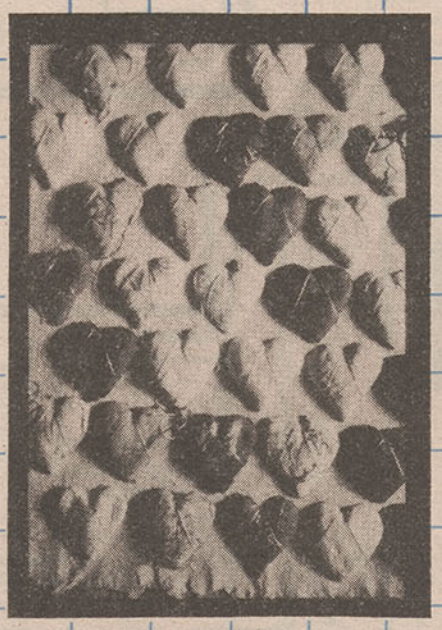
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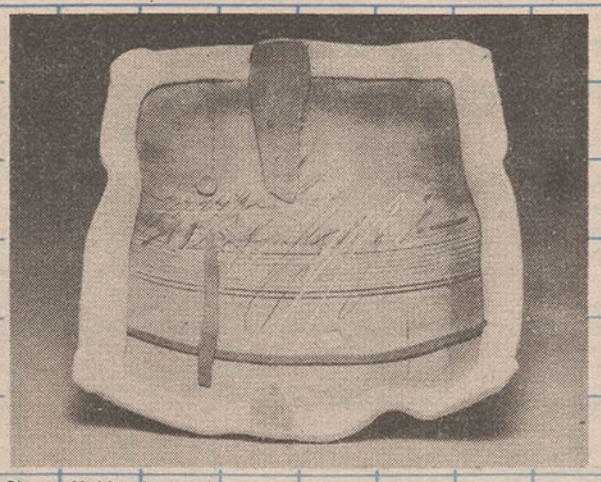
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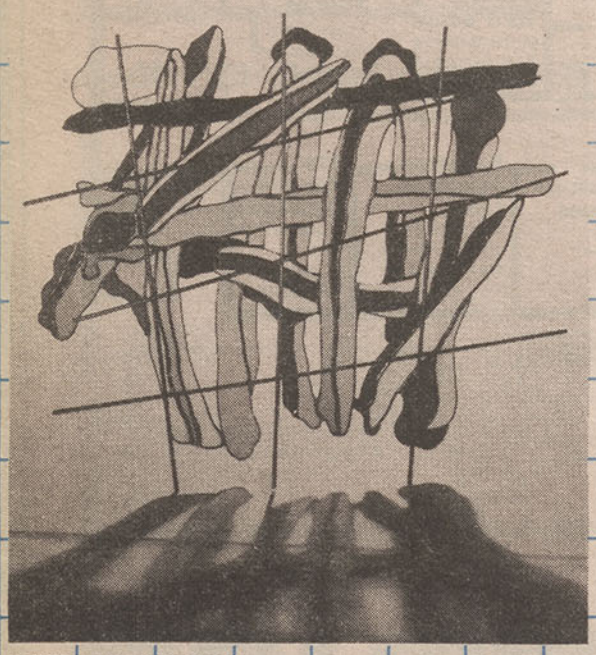
Ann Cecilia Wood, ceramics



Kim Victoria Kettler, paper collage



Sharon Hubbard, ceramics



Jeff Warmuth, stained glass



I. B. Remsen, ceramics



Tracy Gallup, soft sculpture

By JOHN HILTON

"If you had an art-collector friend who only had a few hours to visit the Ann Arbor art fairs, what ten artists would you advise him or her not to miss?" We asked that question of twenty knowledgeable fairgoers and fair organizers who make a point of systematically surveying much of what the fairs have to offer.

Our "critics" included gallery owners (Lori Saginaw of the Native Man Gallery and Elaine Selo and Cynthia Shevel of the Selo/Shevel Gallery); art fair organizers (weaver Jill Damon, printmaker Jean Lau, and enamelist RoseAnna Tendler Worth of the Ann Arbor Street Art Fair; Rita Bartolo, Terri Marra, and Helen Welford of the U-M Artists' and Craftsmen's Guild, and their former colleague, Celeste Melis; Pat Kemeny Macias of the State Street Art Fair); and two bonafide critics (Ann Arbor doesn't have many)—retired U-M art professor Robert Iglehart and painter Martha Keller, both of *The Ann Arbor News.* We also talked with Evan Maurer, director of the U-M Museum of Art and a real fan of art fairs; Marsha Chamberlin, potter and director of the Ann Arbor Art Association; soft sculpture artist Charla Khanna, who inspects the fairs after her own booth sells out on Wednesday morning; potter Joan Rosenberg, who juried ceramics for the Ann Arbor Street Art Fair this year; and three collectors: Jerry Hodge, who directs the U-M medical illustration program; landscape architect Dick Macias; and Elizabeth Mitchell, an administrator at the Alumni Association.

Tallying their lists, we ranked the most popular artists. Confirming the notion that taste in art is a very personal thing, only six artists received more than three mentions from the twenty critics: printmaker Laura Strowe, potters Jamie Fine and Jerry Berta, jeweler Pat Garrett, dollmaker Charla Khanna, and photographer Howard Bond, who is not exhibiting in this year's fair. This article also includes all artists with three mentions, and those artists in the Summer Arts Festival and State Street Art Fair who received two mentions. (Artists exhibiting in the Street Art Fair on South University enjoy a considerable advantage in terms of exposure, so we gave exhibitors in other fairs a handicap.)

We also wanted to highlight some of the noteworthy first-time exhibitors to the fairs, so we made a special effort to contact jurors and fair organizers who were familiar with newcomers' work. Any new exhibitor with two mentions is in our article.

One caution on methodology: since

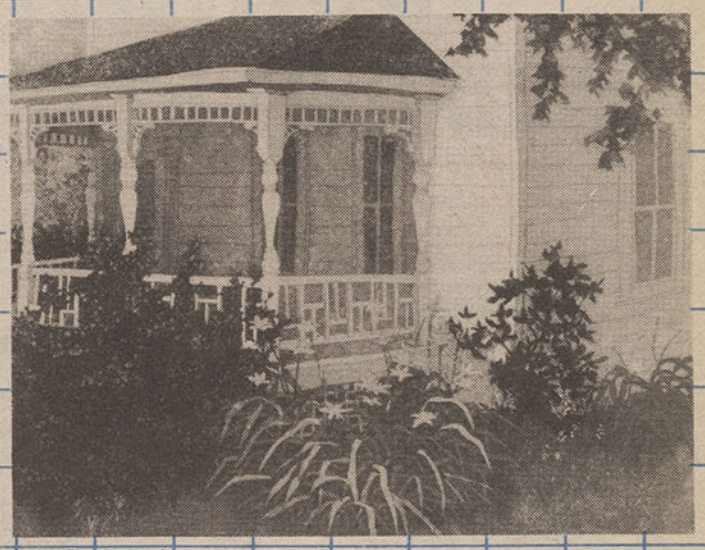
CHOICES



Janet Kelman, blown glass



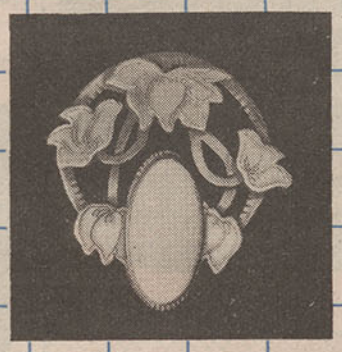
Jamie Fine, ceramics



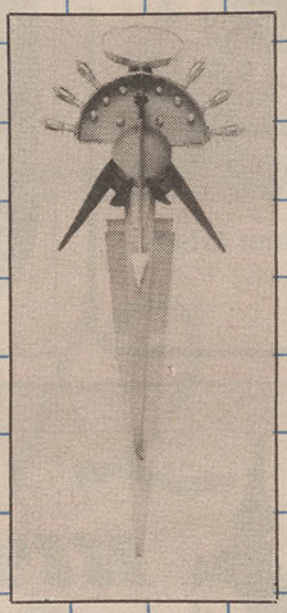
Laura Strowe, etching



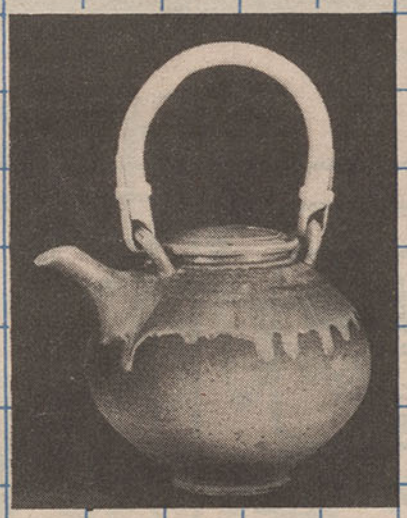
Charla Khanna, soft sculpture



Pat Garrett, jewelry



Rishar Miranda, jewelry



Maishe Dickman, ceramics

we weren't able to give our critics a year's advance warning, most were forced to work from memory—and many shared the frustration of remembering "a great glass-blower in front of the Campus Theater" or "an outstanding new potter on Main Street" whose name had slipped their minds. We suspect one result is an unintended bias in favor of locally-based artists and longtime fair exhibitors.

LAURA STROWE

Etchings

Street Art Fair

Behind Ann Arbor printmaker Laura Strowe's Midwestern etchings of garden flowers, shrubbery, and front porches, says *Ann Arbor News* art writer Martha Keller, lies both a very good eye and unusual technical accomplishment. "I think Laura Strowe is real special in terms of getting a flavor of Ann Arbor. The casual warmth of Ann Arbor life comes through first—and then you sense that it was difficult to get this, in fact, the way she got it."

In capturing images like the sprawling clump of red and pink flowers that dominates her etching "Zinnias in Front," one accomplishment lies in overcoming limitations of the etching medium itself. "Some color etchings are tremendously muddy, because there are difficulties with the color reacting with the metal plate. Strowe is able to avoid that somehow. I think that's why she has a freshness and a kind of clarity, even in her muted colors, that you often don't get," says Keller. Though Strowe has a master's in art education from EMU, her etching expertise is a family legacy, learned from her uncle.

The same control over color allows Strowe to catch the subtle shadings of green between grass, daylily, and trees in another etching, "Front Corner." And while Strowe's transitory subjects and colorful treatments tend toward the romantic end of the art spectrum, Keller is particularly taken with "Anna Napping," a work that uses a geometrical element—a strongly rectilinear black and white line drawing of a house interior—as a frame for a window filled with lush summery greens and browns.

ANN CECILIA WOOD

Ceramics

Summer Arts Festival, Main St.

How people react to a piece of art depends to a large extent on the setting they see it in, asserts *Ann Arbor News* art writer Martha Keller. One limitation of art fairs is that their setting automatically favors works which are flashy enough to seize the attention of visitors already dazed by the hundreds of exhibitors, the dense crowds, and the sometimes glaring sunlight.

One unfortunate result, Keller suspects, is that many fair-goers will fail

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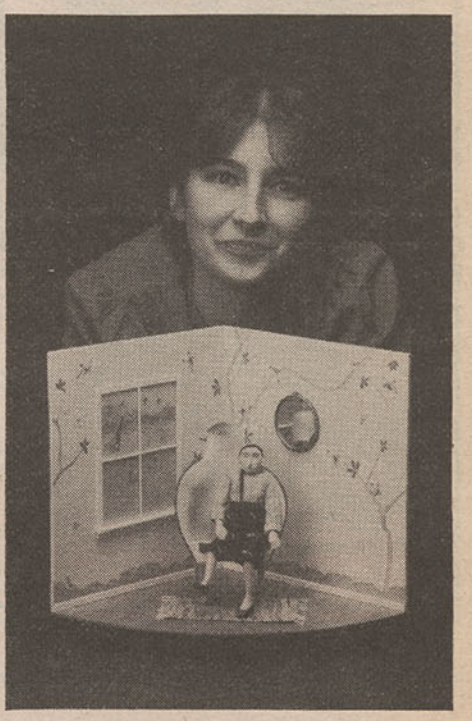
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to recognize the true elegance of Ann Arbor potter Ann Cecilia Wood's work. Wood's dinnerware is extremely spare, Keller explains, and devoid of any decoration that might detract from the basic forms of the individual pieces. So there are no eye-catching details. Nor do bright sunlight or photographs do justice to the pieces' glaze, making it seem more shiny and conventional than it actually is in a table setting, where it becomes a rich, almost iridescent matte black.

That glaze is particularly special, Keller says, and required a stay in Japan for Wood to learn. The trip five years ago followed her decision to concentrate exclusively on ceramics—a decision reached after her painting studio in Detroit burned down. Wood's combination of simple, carefully coordinated forms and the special glaze produces "a casual elegance—not something that yells 'Elegance!' at you." It both needs and rewards close study. "High gloss may be more appealing and catch your eye," says Keller," but this kind of matte gloss—gloss but not-gloss—is really much more satisfying over the long term."

Tracy Gallup



TRACY GALLUP
Soft sculpture, painting
Street Art Fair

When temporary Street Art Fair coordinator Jean Lau was helping to set up the 1983 fair earlier this year, she handled close to eight hundred sets of slides being parcelled out to the fair's juries. One set of slides in particular struck her as very different from anything else she saw in the process: a set of dolls that persuasively combined human bodies with animal heads. The jury on fabrics "was *very* taken by the dolls," Lau remembers, while paintings by the same artist, submitted separately to the painting jury, sparked similar interest there. It was only after the anonymous jurying process was complete that Lau matched slides with names and learned that the newly-approved exhibitor was an old acquaintance, Tracy Gallup, who, after earning

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degrees in painting from EMU and Syracuse, now lives with her photographer husband in Hamtramck. Though she had lost track of Gallup in recent years, Lau had known her mother, local artist Phyllis Gallup, since Tracy was a child.

Tracy Gallup's dolls, like Charla Khanna's, are not really like ordinary children's dolls at all. "They're weird, but weird in a nice way—they're fantasy-like," says Lau. "They're not Peter Rabbit cute at all. They're like a very well dressed man whose head happens to be that of a rabbit! Her paintings are the same way—they're real and they're unreal. They include things that you see and recognize, but the settings are somehow wrong. . . . A lot of people who apply for art fairs—unfortunately—have discovered a way to paint that sells. Hers weren't like that. Hers are absolutely something that she does because that's coming out of *her*. It's very distinctive, very unusual stuff, and I'm curious to see whether it appeals to a lot of people. I would suspect that it probably wouldn't, because it's unusual and highly sophisticated. Some people will probably look at it and say, '*What* in the world is that?' But I think she's going to go someplace. She's going to be somebody who'll be exhibited in galleries—soon." In fact, after three years of working on her dolls, Gallup returned from a very successful June trip to the crafts fair at Rhinebeck with a fistful of orders.

JAMIE FINE
Ceramics
State Street Art Fair

Potter Jamie Fine is very confident as an artist, says Lori Saginaw, owner of the Native Man Gallery. "I think that's reflected in her work, because it's uncompromising, it's distinctive, it's very, very individual." Though Fine has only become known in Ann Arbor since she moved here from Boston three years ago, she has been active in the medium for fifteen years. Her work is finished with unusual, matte-surfaced pastel colors and characterized by open, well-proportioned forms which Fine builds up from extremely thin sheets of clay incised with decorative patterns. (A recent series is tooled to have a nubbly, textile-like surface.)

When handled, the pieces seem extraordinarily light, almost more like baskets than pottery. But what first impressed Saginaw about them is the way they lay bare the inner workings of pottery construction. Fine has omitted the usual step of smoothing away the seams where the clay sheets meet, thus making visible the steps in which the pots are built up. Saginaw compares the effect to a post and beam house, "where nothing is concealed." The matte surface is also achieved by omission: most potters alter the soft-colored effect achieved with porcelain slip (which Fine airbrushes on) by topping it with a glossy overglaze.

Fine's special results are unmistakable. "There are so many pots that are thrown by thousands of artists that end up at the art fairs, and, quite honestly, I



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often can't tell one from another," says landscape architect Dick Macias. "But Jamie's work stands out. As a matter of fact, in the next few years, I would suspect that there are going to be more things showing up like this, with these rough textures and soft glazes."

JEFF WARMUTH
Glassmaker
Summer Arts Festival, State St.

"One reason I like Jeff Warmuth's stuff so much is that I've watched his evolution," explains Terry Marra, membership coordinator of the U-M Artists' and Craftsmen's Guild. "He has gone—I may be generalizing—from your basic stained glass craftsman, who has done either sun catchers or window pieces, to a very fine art way of exhibiting art." Warmuth began with conventional stained-glass pieces, then started displaying them on open gridworks of copper rods that were an integral part of the piece, not simply display mountings. The copper gridworks serve as canvasses for showing off the abstract glass patterns of his current wall hangings and room dividers.

A photography major, Warmuth became interested in stained glass six years ago, when his brother wanted someone to take a glass-working class with him. His brother immediately lost interest, but Warmuth was hooked. For the past three years he's worked full-time in stained glass.

Warmuth counteracts the formal look of his mostly rectangular grids with casual-looking shapes of glass. Marra points particularly to the playful effect of his irregular, emerald-green lozenges swimming through the aquatic-looking "Wave/Gridwork #10," and the boisterous blue and purple slashes that swoop across his "Gridwork #7" and "Gridwork #8." Because of the way the glass sits out from the wall on the open gridwork, Warmuth's pieces have a special quality as wall hangings, Marra says. "I have one on the wall, and I have a spot light on it. When the light strikes it, it goes through the glass and bounces off the wall behind it." Between the glass and its colored shadow, says Marra, "you almost get two pieces of art in one."

MAISHE DICKMAN
Ceramics
Street Art Fair

Maishe Dickman, a new exhibitor at the Street Art Fair on South University this year, submitted two sets of slides to the ceramics jury. One set showed the kind of work he has been selling successfully for years: substantial-looking, well-formed stoneware utensils with red and black glazes, which buyers like for their combination of grace and utility. The other set of slides showed the New Haven, Connecticut, potter's new designs, which are often similar in form to the older pieces but are finished with dry, non-glossy finishes in gray and pastel

colors. Somehow the double submission went unnoticed. The two sets of slides were judged independently, Jean Lau recalls—and both rated very high.

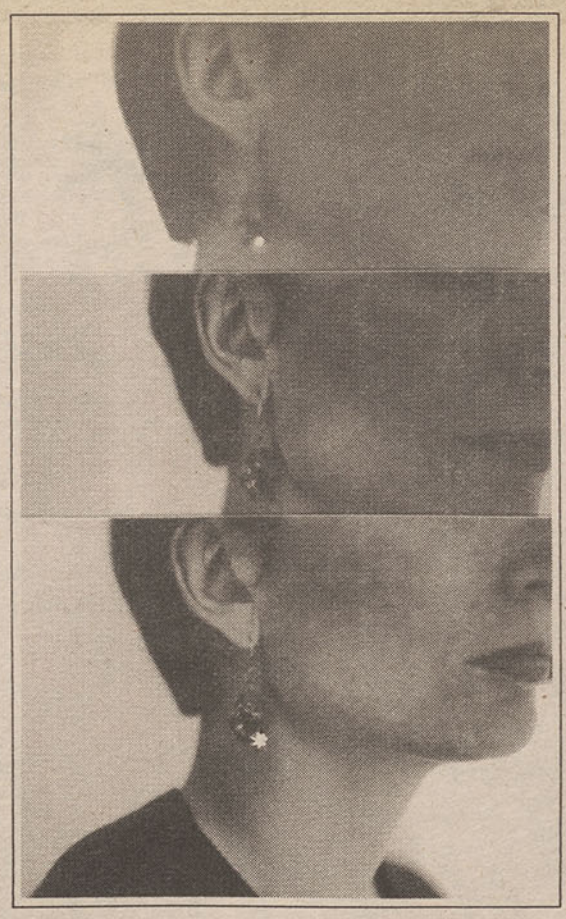
Elaine Selo of Selo/Shevel Gallery reports that male customers, sometimes uncomfortable with less serviceable-seeming pottery, buy Dickman's older pieces happily. The new works in particular appealed to Lau, who reviewed all application slides for the Street Art Fair this year in her temporary post as fair coordinator. "They weren't gimmicky," she remembers. "Some of the new things that we saw were quite. . . *punk,* kind of, oh, black-and-white checked, with little far-out points sticking out on the sides. Those were interesting, too, but to me Maishe's things were just clear, nice, clean, good ceramics. I'll be anxious to see what they look like at the fair, because I've just seen the slides."

Dickman was a little anxious about the new work himself, says Elaine Selo. Until last month's high-powered crafts fair at Rhinebeck in New York State, says Selo, "he didn't know if people would accept it, because his old work had been extremely popular." But at Rhinebeck the new work turned out to be a hit, too.

PAT GARRETT
Jewelry
Street Art Fair

After a two-year absence during a sojourn in Vermont, jeweler Pat Garrett is back in town and back in the Street Art Fair. "Much jewelry bores me—it all looks derivative," admits enamelist RoseAnna Tendler Worth, a longtime Street Art Fair organizer and a former jeweler herself. "Pat's work is outstanding because it's quite different. She has her own well formed idea of where she's going and what she's doing."

Though jewelers often find it easier to appeal to the investment-minded customers by relying heavily on gold, Garrett works mostly in copper. Using simple construction techniques and flat stock, she builds up scenes in copper incorporating carefully-integrated accents of semiprecious stones and gold. Garrett was a painting and drawing major during her BFA program at EMU, and she adds an unusual amount of surface detail to the scenes as well. "The feeling, the lines, and the images are Fifties-ish," says Street Art Fair fair coordinator Jill Damon. "There's usually a flowing, irregular outline, contrasted against one or two design motifs like a tropical bird or a palm tree, with the stone becoming part of the whole picture." The resulting work is both distinctive and personal. "After doing so many shows, I can go through a show at a very fast walk and just glance at a booth and know what I'm looking at," says another metalworker, Dee Segula. "It takes something to stop me and make me take a close look, especially at jewelry, because I've had jewelry up to here. With Pat, you definitely stop."



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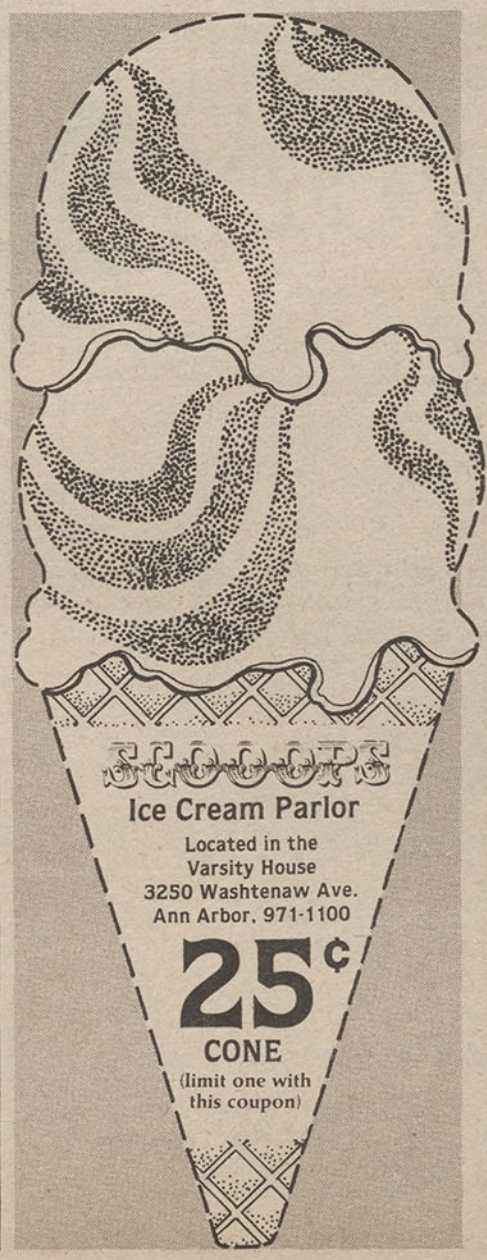
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SHARON HUBBARD
Ceramics
State Street Art Fair

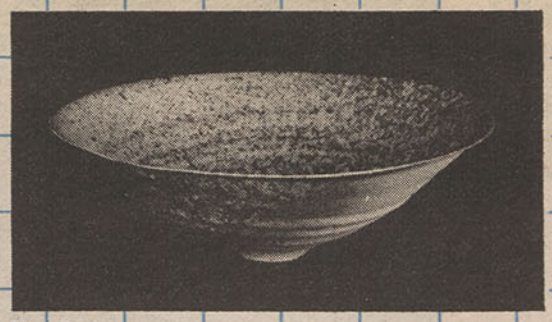
It may seem obvious for an artist to carry over the same style from drawing on paper to drawing on clay, but Ann Arbor Art Association director Marsha Chamberlin says that making the translation from two dimensions to three is actually quite tricky. Furthermore, until recently there was no assurance that fine lines of colored glaze drawn on clay would actually emerge intact from the glazing process, since underglaze colors all tended to melt and smudge together when the overglaze was fired. So Chamberlin is particularly impressed by the way Sharon Hubbard, a 1981 U-M BFA, is able to match the effect of drawing on paper by drawing on clay with newly developed underglaze pencils. In both media, Hubbard uses soft colors of tan, rose, and pastels overlaid by scribbled patterns in darker-colored pencil.

Drawing on clay is part of a current movement to elevate pottery's image from a craft to a fine art, Chamberlin explains. Hubbard herself describes some of her works as "glaze paintings." Terri Marra of the U-M Artists' and Craftsmen's Guild points out that some of Hubbard's recent slab plates even incorporate a white porcelain rim—which becomes, in effect, a frame for Hubbard's ceramic canvas.

I. B. REMSEN
Ceramics
Summer Arts Festival, State St.

What makes I.B. Remsen's pottery special, says *Ann Arbor News* art writer Martha Keller, is the way it expresses a close affinity to the world of nature. She says, "I think you have a sense of the earth in his work," both through the solid, classic forms of the pottery itself and through naturally-derived ornamental motifs like "Lake Superior Whitecaps," a spikey, white pattern twirled over a deep blue background. (In its most complete form the motif even includes the counter-rotating undertow beneath the wave—a detail of wave mechanics Remsen learned about while bodysurfing in the Atlantic as a youth.)

Remsen completed his MFA from the U-M in 1971, but his design sensibility was formed earlier, during a year in Sweden divided between a craft school and working in a production pottery. Keller credits that experience with strengthening Remsen's orientation both toward nature and toward a second important theme in the Scandinavian design tradition, the production of pieces for everyday use that are nonetheless of first-rate design. Remsen describes himself as a production potter, though in recent years he has expanded into the creation of one-of-a-kind show pieces. But Remsen feels no need to legitimate pottery as a fine art by making it non-utilitarian. He regards a pot's feel as just as important as its appearance and sees his pieces' utility as a way to be sure they

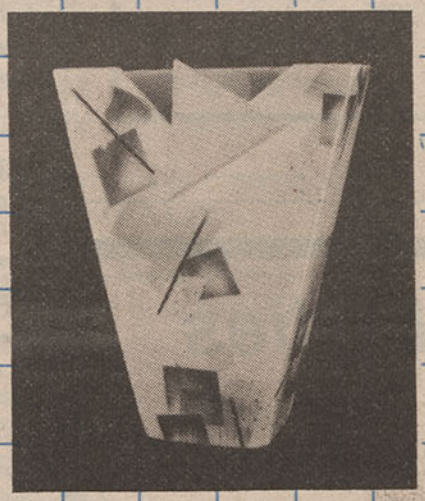

Mary Roehm, ceramics


Lon-Looi Lee, watercolor

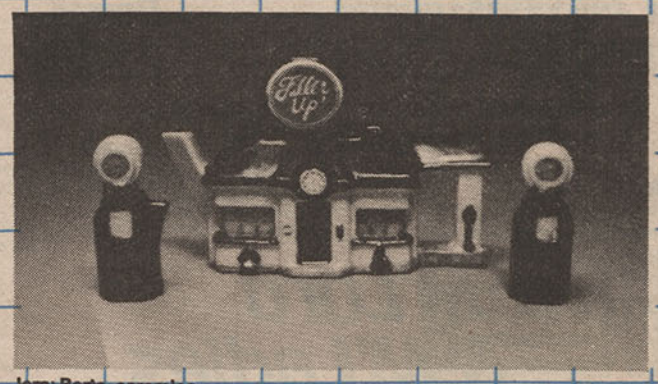

Christine Ehman and Joe Robrecht, ceramics


Linda Molto, silkscreen


Judith Strong, ceramics


Rita Duvall, ceramics


Bill Saling, clog dancer toys



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are handled by their owners. Keller approves of that as well. "The effort to raise ceramics above craft into a fine art is kind of an arbitrary distinction to begin with," she contends. "If something's good, it's art, whether it's useful or not."

CHARLA KHANNA

Soft sculpture
Street Art Fair

Seeing Charla Khanna's work is likely to be a lost cause after the fair's first morning, since she usually sells out in a matter of hours. For early visitors, though, Khanna's dolls are a special experience. According to Pat Kemeny Macias, coordinator of the State Street Art Fair, Khanna's use of fabric consists of "things that nobody else could put together—very textury kinds of things together with very lacy, light things." Colors are often dark, while the bone-colored heads (disproportionately small but uncannily alive) are hand-painted in watchful, serious expressions. The result is that Khanna's sober, stiff-bodied figures seem to exist on another planet from ordinary dolls.

"I don't know if 'folk art' is the right way to say it, but they're very personal dolls," says Macias. "I know that whenever I've bought one at the Peaceable Kingdom I've never let them wrap the head. You lay it carefully in the car, and you bring it in and look around for the right spot on the wall. And you almost say, 'Do you want to be here?' "

The surprise Americans feel on first encountering Khanna's somber, thought-provoking creations is just "our culture reflecting on us," adds landscape architecht Dick Macias. "If you look to foreign countries, dolls *are* a rather terrifying form. Mexican dolls all represent death and spirits that need to be warded off."

BILL SALING

Clog dancer toys
Summer Arts Festival, Main St.

Some fair artists are so popular that people come to the fair just to see them, says Rita Bartolo of the U-M Artists' and Craftsmen's Guild. Southeastern Ohio toymaker Bill Saling is one such magnet. Saling has regular fans who show up to see him at the fan every year, says Bartolo, and each year they're joined by passerbys who crowd around to watch Saling's demonstrations.

The star attractions are stick-mounted wooden puppets. Built and painted to look like everything from straw-hatted mountaineers to tropical birds, the puppets dance vigorously to their maker's harmonica accompaniment on a thin board anchored under Saling's knee. In addition to having magical kinetic abilities, Bartolo points out that "the puppets themselves are really nicely done." An art education graduate of Ohio State, Saling worked the fair circuit for five or six years as an acrylic painter before he began to take a puppet along for his own amusement in slack times. When people kept trying to buy the toy instead of his paintings, he decided to shift his emphasis.

Bill Saling



It's a testimony to Saling's humor and attitude, says Bartolo, that he keeps his demonstrations going every day of the fair, despite occasional tongue blisters and abraded lips. While he can't teach every customer to play the harmonica as well as he does—he's been practicing since the age of twelve—he does include a kazoo with each purchase to make sure that every puppet leaves his booth fully equipped to dance.

KIM VICTORIA KETTLER

Paper collage
Street Art Fair

Potter I.B. Remsen says it was Massachusetts-based artist Kim Victoria Kettler who impressed on him the importance of naming his work to provide an initial cue for viewers' imaginations. Kettler admits, though, that she has had trouble coming up with a satisfactory name for her own work. Kettler used to call herself a "papermaker" but found that that term gave a misleading impression of her focus, since she makes her richly colored, heavily textured papers only to use in her own collages. She eventually resigned herself to the vague descriptive "an artist who works in paper."

Much of Kettler's appeal lies in her resourceful use of her material, says State Street Art Fair coordinator Pat Kemeny Macias. While other papermakers use their products simply for painting or printing, or, in a few adventurous cases, shape the paper over forms to make it three-dimensional, Kettler uses it to construct layered and folded collages. In "Recurring Lesson," for example, a piece Remsen commissioned for his studio, neat ranks of tiny envelopes peep out through flaps that have been folded back and secured with sewing thread.

Kettler's pieces use color (in a range of

purples, reds, and pinks) "in a creative, very contemporary way—always in gradated tones, always in very fresh, clean colors," says landscape architect Dick Macias, who adds that her arrangements of color and texture are also well done.

RISHAR MIRANDA
Jewelry, paper
Summer Arts Festival, State St.

Before moving to New York a year and a half ago, Rishar Miranda was one of the Ann Arbor area's pioneers in the creation of titanium jewelry. Ordinarily used as an industrial metal, titanium first began to attract jewelers' attention in the late 1970's, partly as an alternative to increasingly expensive precious metals and partly because of its own color properties. By subjecting titanium to heat or electrical current, jewelers can create a panorama of brilliant blues, purples, and reds. Miranda, who was born in Algeria and is of Spanish descent, uses the striking colors both in simple production pieces like tie tacks and in extremely stylish showroom pieces that also incorporate gold and silver. (The latter are capable of being worn but usually aren't, because the large colored surfaces scratch easily.) The wonderfully colored jewelry is always beautifully arranged and lighted, says Rita Bartolo of the U-M Artists' and Craftsmen's Guild, making Miranda's booth one of the visual standouts of the fair—an effect strengthened by the personable artist's enthusiasm for explaining and showing his work.

This year, in addition to the jewelry, Miranda is showing a new medium built up with layers of cast paper. It has the effect of a deeply-textured painting, done in the same sweeping arcs and brilliant colors as the jewelry.

JUDITH STRONG
Ceramics
Street Art Fair

The Street Art Fair's invited pottery juror Joan Rosenberg had high praise for all of the five new ceramicists in that fair. She remembered "the one with the flamingos" best, and when, reviewing her choices, she found it again among Tallahassee potter Judith Strong's slides, she chuckled with delight.

The flamingo piece features a pink flamingo nesting in saw-toothed ceramic grass on the lid of a flat-sided, four-legged jar finished in purple surrounded by a pattern of black and white checks. While Rosenberg has seen similar attempts at novelty before, she says none have been so well done, and that's what makes Strong exciting.

Strong's colors show an Art Deco influence, says Rosenberg, while the pieces' exuberant humor echoes the recent California funk movement in ceramics. At the same time, Strong's reliance on regional images like flamingos, palm trees, and crocodiles gives them a distinctive Florida flavor. (She has a BFA from Florida International University in Miami.) "The decoration is fresh, innovative, and well crafted. The colors

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are bold and bright and vivid. It's unique, and it's work that everyone can relate to," Rosenberg says. "I think she'll be a real inspiration to the art fair. A lot of people have been showing in the fair for twenty years, and a lot of pieces are stoneware casseroles. Strong's pieces are so fresh and bright and creative that I think she'll be a real diversion."

CHRISTINE EHMAN & JOE ROBRECHT

Ceramics
Street Art Fair

Rosenberg also admires the way form and surface detail work together in the collaborative pottery of Christine Ehman and Joe Robrecht, other first-time exhibitors in the Street Art Fair. A married couple who moved to the Blue Ridge Mountains of Virginia out of the Rhode Island School of Design, Ehman and Robrecht have been making pottery jointly for the last six or seven years. Robrecht throws most of the pots, while Ehman does the painting and glazing. That kind of division of labor was once only too common, says Rosenberg. Ordinarily it leads to pieces in which form and decoration have nothing at all to do with one another. What's surprising about the Ehman-Robrecht collaboration is that the two elements mesh so well that it's as if a single person did both.

"The lines of the pots are very clean," says Rosenberg, and they go well with the definite articulation of the figurative designs painted on them. Those designs are often cartoon-like and humorous—affectionate frogs, for example, or cows that manage to seem both broad-beamed and demure. At the same time, their relationship to the ceramic pieces is well thought out. The cows are so arranged on the pot that they present an understandable image no matter from what angle they are first viewed, while their broad fannies coincide with and are emphasized by the broadest section of the pot.

A more abstract plate painting of birds and flowers is handled with similar skill, says Rosenberg. "There's depth in the piece—you feel you could go right back into the plate." Rosenberg says she can't picture the pieces in a museum, but "I like the humor involved in the choice of imagery. Put them in a house with real serious furniture, and they'll be a knockout, they've got so much vitality and life to them."

RITA DUVALL

Ceramics
Street Art Fair

The same kind of close match between form and decoration is evident in potter Rita Duvall's work. "Her pieces are real designerly, and I think they're trying to be architectonic—relating to architecture—and very clean," says Joan Rosenberg. "She's working with very clean triangles and squares [in the forms of the ceramic objects themselves], and she's decorating with very clean circles and lines. Some of the lines suggest triangle forms, and so

she's repeating some of the same forms." The pieces are "very well-controlled," Rosenberg says, meaning that Duvall successfully prevents the clay's natural mushiness from revealing itself in dangling edges, gaping seams, or wobbling walls.

Duvall's gray backgrounds and geometric, pastel-colored decorations are less flamboyant than Judith Strong's, but Rosenberg regards her work as nearly as promising an addition to the Street Art Fair. (While Strong is totally new to Ann Arbor, however, Duvall is a Wayne State BFA who has shown in the Guild's Summer Arts Festival since the mid-1970's and has now moved over to the Street Art Fair.) "I think they both could probably be in any gallery they wanted," says Rosenberg, "and I think they could probably go on and be in museums. I'm delighted that they're even thinking about doing art fairs."

JANET KELMAN

Blown glass
Street Art Fair

Royal Oak glass worker Janet Kelman's handblown perfume bottles are so precisely made that they're almost like jewelry, says collector Dick Macias. To Macias, though, the most interesting thing about Kelman's work is that she shows the same combination of artistry and technical skill in decorating her work (with designs sandblasted onto the bottles' surfaces) as she does in the glassblowing itself. "It's adding the precise decoration onto the precise form" that really impresses Macias. "It's almost like a machinist become artist, or artist become machinist."

Kelman actually trained to be a chemist. While working on her undergrad degree at the U-M, she watched the department's scientific glassblower making specialized laboratory vessels and became fascinated with the medium. Largely self-taught as a glassmaker, Kelman uses colors ranging from peach to dark purple-blue in her work, playing off the glass's brilliant transparency against the sandblasted patterns. Kelman used to use floral designs a lot but now tends more toward intricate abstractions.

MARY ROEHM

Ceramics
Street Art Fair

Potter Mary Roehm, new to the Street Art Fair this year, "is probably one of the masters of wood-fired porcelain in this country," says gallery owner Elaine Selo. Roehm's speed and control as a potter allow her to extend her characteristic conical bowls to a size that's extraordinary for thin-walled porcelain. (Her largest piece to date is well over two feet in diameter at the rim.) Some pieces use a jade-green celadon glaze, but most have the natural, brown speckled finish characteristic of Roehm's wood-burning kiln. That glaze, formed when ash settles on the pots at 2,400 degrees Fahrenheit, is the object of wood-firing—a tedious, demanding process in which Roehm and three assistants

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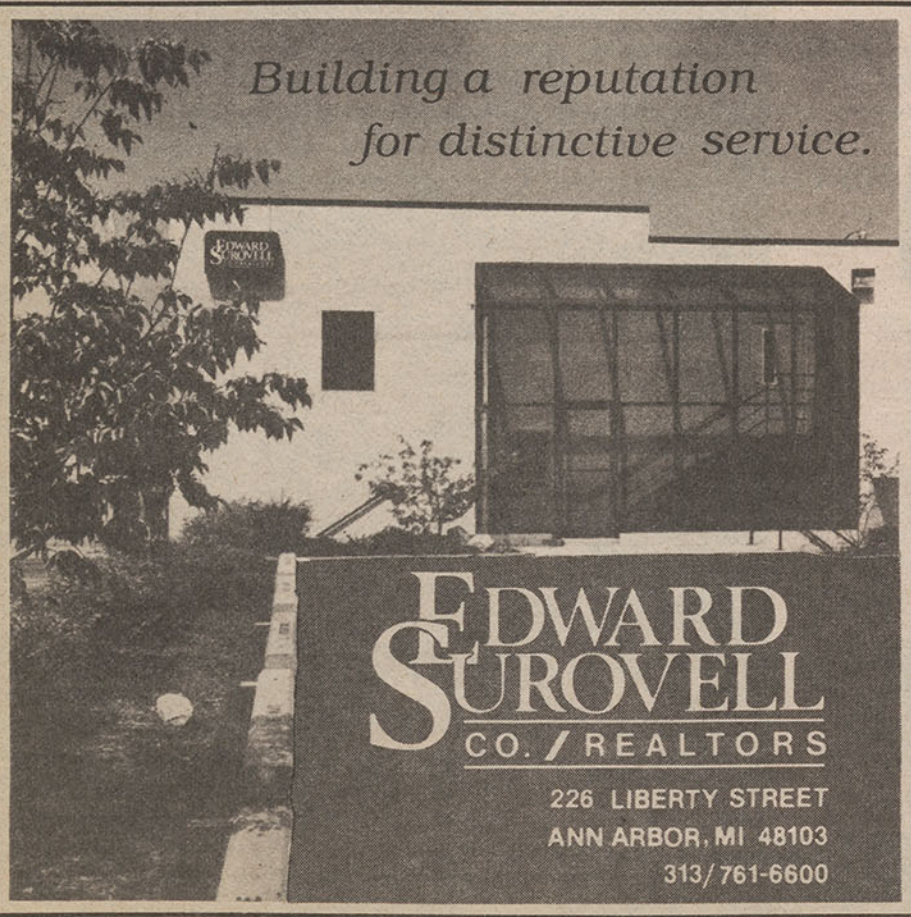
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must work continuously for fourteen hours, splitting and loading three cords of wood.

Wood-fired kilns are relatively rare. Roehm, a 1979 MFA from the Rochester (New York) Institute of Technology, has had to work out most of her wood-firing techniques on her own. She can now produce a range of colors from light tan to dark brown. The fragility of the big pots combines with difficulties with temperature control to cause a heavy loss rate (about a third) with each firing. Another third has to be held back and refired each time. What Roehm has to show at any given moment thus depends in large measure on what happens to survive the firing process. For her show at the Selo/Shevel Gallery in May, Roehm threw half a dozen teapots, only to lose all but one in the kiln.

LONG-LOOI LEE

Watercolor
State Street Art Fair

The two critics who recommended Long-Looi Lee both thought the New-York-based watercolorist and lithographer was a woman, but when we called to ask for photos of Lee's work, an indisputably male voice answered and identified itself in halting English as Long-Looi Lee. The confusion was explained by Kim Lee, Long-Looi's wife and, like him, an ethnic Chinese born in Malaysia. While her husband does the paintings and comes to the fair to help her set up, Kim Lee, whose English is much better, tends the booth and handles sales. Fairgoers assume that she is the artist as well.

Lee's work stands out from other watercolors in its somber browns and grays and in its simple, somewhat primitive forms. While similar dolorous figures and groups dominate most of the paintings, subtleties of composition and treatment set individual works apart, says collector Dick Macias. Among watercolorists right now, Macias adds, "everyone wants to be Andrew Wyeth—everything has to be very precisely rendered. It's a much fresher approach for someone to take the art form and produce a contemporary product with the subtle colors represented by this artist."

JERRY BERTA

Ceramics
Street Art Fair

The first Jerry Berta piece that Charla Khanna remembers dates back to the first oil crisis of the 1970's. Berta, a Wayne State BFA, memorialized the fuel crunch with a pottery rendition of a gasoline tanker truck seen as a mother pig suckling a row of tiny automobiles.

Berta's current work includes some non-humorous pieces that Khanna admires for their shape and craftsmanship. He's still best known, though, for topical pieces of cultural and political commentary like "Ron and Nancy's Soup Kitchen," a soup tureen in the form of the White House that comes with an "Empty Promises Ladle" (it has a hole in it) depicting President and Mrs. Reagan. Then there's the neon-lit rendition of a 1957 McDonald's—done as a commission for the company's chairman—and the "Filler Up Gas Station Teapot" in the form of a prewar gas station.

"He has a nice, clean style, and humor that runs two ways at once," Khanna says of Berta. "You'll turn the corner on something and find some little detail that's the finishing touch." (The nicely made ceramic gas pumps that accompany the gas station/teapot, for example, turn out to be a creamer and a sugar bowl.) Setting aside political pieces like the soup tureen, adds Khanna, "he does his Americana numbers with a touch of tenderness. It's really hard to pull this off and make them more than just a joke, but I think he succeeds in doing that."

LINDA MOLTO

Silkscreen prints
Street Art Fair

When Canadian Linda Molto abandoned Ontario for Florida at the age of twenty, she was dumbstruck by the state's greenness, its pastel colors, and its hard, white light. Three years ago, when she took up screen printing, she incorporated those elements into prints that focus closely on such details as a metal lawn chair overlaid by shadows from a slatted awning overhead, and a single cactus growing along the corner of a stucco house. They are ordinary things that, she says, "become really extraordinary in the light in Florida."

To avoid the hard-edged look of many silkscreens, Molto uses a technique in which a design is painted directly on the screen in an ink-permeable material, permitting a softer, brushed edge instead of the usual knife-cut edge. (The rest of the stencil—the part not to be inked—is sealed with glue.) Molto also mixes her colors with a transparent base that allows her to overlay colors—a technique that's particularly useful for making realistic shadows.

Street Art Fair coordinator Jill Damon praises the resulting works for their sensitive handling of color and strong graphic sense. Print juror and EMU art professor Jay Yager welcomes them as a change from "so many razzle-dazzle, expressionistic things that are done with silkscreen." But to Yager, the most interesting feature of Molto's work is the way her subjects are arranged and cropped—an arrangement that permits the prints to be seen in two ways. The obvious view sees them as representations of specific scenes in which light and shadow creates an illusion of three dimensions. The alternative view sees the prints simply as two-dimensional patterns of abstract line and color, revealing visual relationships in which Yager finds "a kind of intelligence, a kind of thoughtfulness, that strikes me and appeals to me." □



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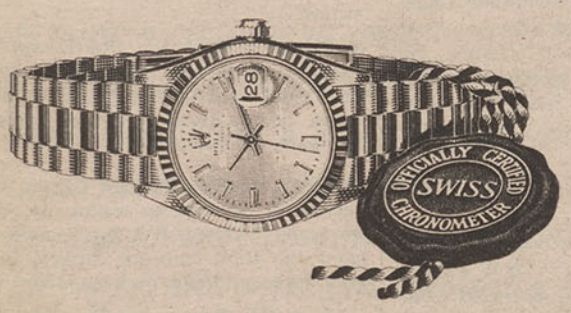
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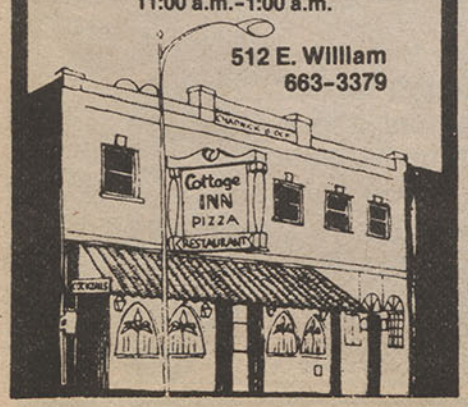
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Restaurant Guide

Who is listed?
All restaurants in the central area as depicted on the map, plus a few additional restaurants just outside the area.

What specialties are listed?
Limited space allowed restaurants to list only four popular menu items or specialties. Others are offered, too. "Meals" means complete meals are offered—main dish, vegetable or salad, and dessert.

NOTE: hours listed in regular type are year-round hours. *Art fair hours are in italic.*

✓ = beer, wine, and/or liquor
MC = MasterCard, **AmEx** = American Express, **DC** = Diners' Club
CB = Carte Blanche, **V** = Visa



Downtown

Afternoon Delight, 215 E. Liberty. 665-7513. Cafeteria. M-F 8 am-8 pm, Sa 8 am-5 pm. Salads, sandwiches, quiches, frozen yoghurt sundaes.

Alexandra's (formerly the Patisserie), 326 S. Main. 662-1606. Table service. M-Th 7:30 am-midnight, F&Sa 7:30 am-1 am, Su 9 am-10 pm. Meals, salads, croissant sandwiches, quiches, desserts. V, MC. Outdoor seating.

Bell's Cafe, 221 N. Main. 769-7442. Table service. M-Th 6 am-midnight, F&Sa 24 hrs, Su 7 am-6 pm. Meals, pizza burgers, salads. V, MC.

✓**The Blind Pig,** 208 S. First. 996-8555. Bar with sandwich/salad/soup/dessert menu. M-F 10 am-2 am, Sa 11 am-2 am, Su noon-2 am. Outdoor seating. Live blues/jazz music M,F,Sa.

✓**Chez Crepe,** 328 S. Main. 668-8300. Table service. Tu-F 11 am-9 pm, Sa 10:30 am-9 pm, Su 10:30 am-3 pm. Meals, pâtés, soups, crêpes, desserts. Reservations. V, MC. Outdoor seating. Accordian player F&Sa after 7 pm. *Art Fair: Ann Arbor Brass Quintet, eves.*

Complete Cuisine, Ltd., 322 S. Main. Table service. M-Sa 11:30 am-2:30 am. Meals. Reservations. V, MC. Outdoor seating. *Art fair: Cooking School cafeteria M-Sa 11:30 am-9 pm. Special salad bar, sandwiches, desserts.*

✓**The Cracked Crab,** 112 W. Washington. 769-8591. Table service. Separate bar. M-Th 11 am-11 pm, F-Sa 11 am-midnight, Su 5 pm-11 pm. Meals, seafood, salads, soups. Oyster nights T, Wed. V, MC, AmEx.

✓**D. Dennison's,** 341 S. Main. 769-5960. Bar attached to Real Seafood with sandwich/salad/soup menu. M-Sa lunch 11:30 am-4 pm; bar M-Th 11:30 am-12:30 am, F&Sa 11:30 am-1 am, Su 5-10 pm. Lunch, seafood, appetizers. V, MC, AmEx, DC.

✓**Del Rio Bar,** 122 W. Washington. 761-5524. Bar with sandwich/salad/soup menu. M-F 11:30 am-2 am, Sa noon-2 am, Su 5 pm-2 am. Salads, burgers, pizza, burritos. Live jazz Su 5 pm-9 pm.

Dom Bakeries, 300 S. Main. 761-7532. Fast food, counter service/table service. M-Sa 6 am-11 pm, Su 6 am-2 pm. Sandwiches, ice cream, Danish, donuts.

✓**The Earle,** 121 W. Washington. 994-0211. Table service. Separate bar. M-F 5 pm-12 am, Sa 5 pm-2 am. Meals, French/Italian food, seafood,, desserts. Reservations. V, MC, AmEx, DC, CB. Live jazz M-Th 8-10 pm, F&Sa 10 pm-1 am.

Earth's Apple, 216 S. Fourth Avenue. 665-5666. Counter service. M-F 10 am-9 pm, Sa 11 am-5 pm, Su noon-6 pm. Baked potato with toppings, soups.

Fleetwood Diner, 300 S. Ashley. 668-9084. Lunch counter. M-W 7 am-11 pm, Th-Sa 24 hrs, Su til 2:30 am. Soups, sandwiches, burgers, chili.

✓**The Full Moon,** 207 S. Main. 665-8484. Table service. M-Sa 11:30 am-2 am (kitchen open until midnight), Su 6 pm-2 am (kitchen open until midnight). Meals, sandwiches, burgers, Mexican food, BBQ ribs. V, MC, AmEx. Outdoor seating.

✓**Heidelberg Restaurant,** 215 N. Main. 663-7758. Table service. Separate bar. M-Sa 11 am-2 am, Su 11 am-midnight. German meals, sandwiches, seafood. Brunch Su 11 am-3 pm. MC, V, AmEx. German folk music Saturday.

House of Sandwich, 209 S. Fourth Ave. 663-4034. Fast food and carryout. M-F 7 am-5 pm, Sa 8 am-5 pm. Salads, burgers, sandwiches, submarines. *Art Fair: Outdoor seating. Hours: W-F 7 am-10 pm, Sa 7 am-6 pm.*

Johnnie's Diner, 333 E. Huron. 663-5151. Table service. M-Sa 7 am-6 pm. Hamburgers, breakfast specials, chicken.

✓**King's Arms Pub,** 118 E. Washington. 663-9757. Table service. Separate bar. M-W 11 am-1 am, Th-S 11 am-2 am, Su 5 pm-1 am. V, MC, AmEx. Meals, fish & chips, imported beers. Live entertainment Th-Sa.

✓**Liberty Inn,** 112 W. Liberty. 668-9163. Bar with salad/sandwich/soup menu. M-Th 9 am-11:30 pm, F-Sa 9 am-2 am, Su noon-8 pm.

Lovin' Spoonful, 330 S. Main. 662-2626. Counter service. M-Th noon-11 pm, F-Su noon-midnight. Homemade ice cream, desserts.

Main Party Store & Downtown Deli, 201 N. Main. 769-1515. Takeout only. M-W 9 am-9 pm, Th 9 am-10 pm, F&Sa 9 am-11 pm, Su 12 pm-6 pm. Deli sandwiches.

✓**Manikas Sirloin House,** 307 S. Main. 663-7449. Table service. M-Sa 7 am-9 pm, Su 10 am-8 pm. V, MC, AmEx. Meals, sandwiches, daily specials. *Art Fair: Booth selling lemonade, iced tea, gyros, shishkebobs.*

✓**Maude's,** 314 S. Fourth Avenue. Table service/carryout. Separate bar. M-Th 11 am-11 pm, F&Sa 11 am-midnight, Su 4-10 pm. Meals, soups, salads, sandwiches. Reservations. V, MC, AmEx, DC.

✓**Metzger's German Restaurant,** 203 E. Washington. 668-8987. Table service. T-Su 11 am-10 pm, closed M. V, MC, AmEx. Meals, German food, sandwiches, seafood, soups.

✓**The Old German Restaurant,** 120 W. Washington. 662-0737. Table/counter service. German meals, soups, salads, desserts. V, MC, AmEx. *Art Fair hours: M-Sa 11 am—until the traffic stops, Su 11 am-8 pm.*

The Moveable Feast, 326 W. Liberty. 663-3278. Table service for lunch. Counter service/carryout. Tu-Sa 11:30 am-2 pm. French continental, soups, salads, desserts. Outdoor seating. No smoking. *Art Fair hours: coffee 9-11:30; lunch 11:30-2; tea 2-5; supper 5-8.*



Brownies on this page by PALMER COX

✓**Old Town,** 122 W. Liberty. 662-9291. Bar with sandwich/salad/soup/burger menu. M-F 11:30 am-2 am, Sa 2 pm-2 am, Su 5 pm-2 am.

✓**Oyster Bar & Spaghetti Machine,** 301 W. Huron. 663-2403. Table service. M-Su lunch 11:30 am-1:30 pm; dinner 5-10 pm. V, MC. Meals, salad bar, veal, fresh pasta.

✓**Pagoda,** 311 S. Main. 662-4240. Table service/carryout. Tu-F 11 am-10 pm, F&Sa 11 am-midnight, Su 2 pm-10 pm. American and Cantonese foods. V, MC, AmEx.

✓**The Pantree,** 330 E. Liberty. 665-9919. Table service. Open 24 hours. Meals, salads, quiches, Mexican food, burgers. V, MC, AmEx.

Parthenon Gyros Restaurant, 226 S. Main. 994-1012. Cafeteria. M-Sa 11 am-10 pm, Su noon-10 pm. Greek food. *Art Fair hours: 11 am-midnight. Beer and wine served outside.*

✓**Pretzel Bell,** 120 E. Liberty. 761-1470. Cafeteria for lunch, table service for dinner. Separate bar. M-Sa 11 am-11 pm, Su 10 am-10 pm. Meals, soups, seafood, salad bar, steaks. V, MC, AmEx.

✓**Real Seafood Co.,** 341 S. Main. 769-5960. Table service. Separate bar. M-Th 11:30 am-12:30 am, F&Sa 11:30 am-1 am, Su 4 pm-10 pm. Meals, seafood. Reservations. V, MC, AmEx, DC.

The Round Table, 114 W. Liberty. 761-3977. Table service. M-F 6:30 am-2 pm, Sa 6:30 am-10:45 am. Meals, sandwiches. *Closed during Art Fair.*

✓**Seva,** 314 E. Liberty. 662-2019. Table service. Hours: M-Th 11 am-8:30 pm, F 11 am-9:30 pm, Sa 10 am-9:30 pm, Su 10 am-8:30 pm. Meals, Mexican food, vegetarian only, vintage wines. Reservations available. V, MC. *Special outdoor seating during Art Fair—"food among the flowers". Art Fair hours: M-Th 11 am-10 pm, F 11 am-11 pm, Sa 10 am-10 pm, Su 10 am-9 pm.*

Sottini's Sub Shop, 205 S. Fourth Ave. 769-SUBS. Table service and carryout. M-Sa 11 am-7 pm, closed Su. Specialty submarines, salads, side orders, homemade cheesecake.

✓**Tamiko's,** 301 W. Huron. 663-3299. Table service. Tu-Sa 5-10 pm. Japanese meals, sushi, tempuras, desserts. V, MC.

✓**Trattoria Bongiovanni,** 118 W. Liberty. 995-2107. Table service. Separate bar. M-Th 5-10 dinner, F 5-11 pm dinner, Sa 5-11 pm, Su 4-9 pm. Meals, fresh pasta, roasted chicken, fresh fish, appetizers. Reservations. V, MC, AmEx, DC, CB. Lunches served except in summer.

Van's Coffee Cup, 201 E. Liberty. 665-6380. Lunch counter. M-Sa 6 am-5 pm. Meals, soups, salads, sandwiches, burgers, Breakfasts.

✓**The Whiffletree,** 203 W. Huron. 995-0505. Table service. M-Sa 11:30 am-2 am, Su 4 pm-2 am. Meals, seafood, burgers, desserts, salads. V, MC, AmEx, DC.

Wolverine Party Store, 600 S. Main. 668-8505. Takeout only. M-Sa 9 am-11 pm, Su 11 am-7 pm. Sandwiches, subs & deli items.



Kerrytown / Detroit Street

Argiero's Italian Restaurant, 300 Detroit. 665-0444. Table service. M-Th 11 am-9 pm, F & Sa 11 am-10 pm. Closed Sundays. Cash only. Italian food, quiche, vegetarian dishes. *Outdoor seating.*

Aviva, 407 N. Fifth Ave. (Kerrytown). 665-6211 Table service, takeout. Tu-F 10 am-5:30 pm, Sa 8 am-5 pm. Closed Su & M. Meals, Middle Eastern dishes, falafil, shawarma. Outdoor seating. *Art Fair hours: 9 am-5:30 pm.*

DeLong's Bar-B-Q Pit, 314 Detroit. 665-2266. Takeout & delivery; no seating. M, W, Th 11 am-1 am, T closed, F & Sa 11 am-3 am, Su 1 pm-1 am. Ribs, barbeque chicken, trout sandwich, barbeque beef or pork sandwich.

✓**The Gandy Dancer,** 401 Depot St. 769-0592. Table service. Separate bar. M-Th 11:30 am-3 pm; 5 pm-11 pm, F 11:30 am-3 pm, 5 pm-midnight, Sa 5 pm-midnight, Su 3 pm-10 pm. Reservations taken. Meals, fresh seafood, live lobsters. V, MC, AmEx, DC. Located in 1886 Michigan Central Railroad Station, next door to the new Amtrak Station, 2 pm-midnight. Meals, soup,



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Friday: **TGIF**

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3600 Plymouth Road, Ann Arbor

Restaurant Guide

Granny B's Cornucopia, 407 N. Fifth Ave. (Kerrytown, upstairs). 761-3883. Table service. M noon-5 pm, Tu-F 10 am-5 pm, Sa 9 am-4 pm. Soups, salads, sandwiches, fruit smoothies.

Kosmos Deli, 407 N. Fifth Ave. (Kerrytown) 668-9478. Counter service. M-F 8 am-6 pm, Sa 7 am-5 pm. Korean specialties, sandwiches, burgers.

The Moveable Feast, 407 N. Fifth Ave. (Kerrytown). 663-3278. Self-serve & carryout. M, Tu, Th, F 9 am-5 pm, W & Sa 8:30 am-5 pm. Sourdough French bread, croissants, pâtés, Continental salads & pastries.

Tivoli, 415 N. Fifth Ave. (Kerrytown) 663-7877. Table service. M-F 9:30 am-5 pm, Sa 8 am-4 pm. French omelets, sandwiches, espresso coffee. Outdoor seating.

Zingerman's Deli, 422 Detroit St. 663-3354. Counter service. M-Sa 7 am-8:30 pm, Su 9 am-8:30 pm. Soups, salads, sandwiches, desserts. Outdoor seating.

Huron / Glen

Angelo's, 1100 Catherine. 668-9538. M-F 6 am-7 pm, Sa 6 am-2 pm. Meals, sandwiches, homemade raisin bread. Closed during July.

Kana Restaurant, 1133 E. Huron. 662-9303. M-Sa 11 am-10 pm. Meals, Hot and spicy Korean foods, vegetarian dishes, hot buffet, desserts. Reservations. Personal checks.

Omega Pizza, 101 Washtenaw Place. 769-3400. Carryout/delivery. M-Sa 4:30 pm-2 am, Su 4 pm-1 am. Salads, sandwiches, pizza.

State Street / Campus Area

✓**Ashley's,** 338 S. State. 996-9191. Table service, separate bar. M-F 11am-1am, Sa 11am-2am, Su 2 pm-midnight. Meals, soup, salad, & shrimp bar. Specialty desserts. Limited reservations. V, MC. Light jazz, W-Sa 9:30-closing.

Burger King, 530 E. Liberty. 994-4367. Fast food. M-Th 10 am-1 am, F 10 am-2 am, Sa 10 am-2 am, Su 11 am-midnight. Sandwiches, burgers.

✓**The Conservatory,** 516 E. Liberty. 994-5360. Bar with sandwich/salad/soup menu. M-S 11 am-9 pm. Meals, vegetarian dishes, seafood. V, MC, AmEx. Live rock & roll after 9 pm. *Beer garden (art fair only).*

Continental Deli, 315 S. State. 663-0261. Table service. M-Sa 8 am-7 pm, Su 10 am-6 pm. Meals, sandwiches, soups, desserts. *Art Fair hours: 8 am-8:30 pm.*

✓**Cottage Inn,** 512 E. William. 663-3379. Table service. M-Su 11 am-2 am. Reservations. V, MC. Meals, Italian Food, pizza, sandwiches.

✓**Dooley's,** 310 Maynard. 994-6500. Bar with sandwich/salad/soup menu. Hours: Su-Th 2 pm-2 am, F & Sa 11:30 am-2 am. *Art Fair week: 11:30 am-2 am. Pizza. Free cartoons for kids, noon-5 pm on the hour.*

Drake's Sandwich Shop, 709 N. University. 668-8853. Self-serve. M-Sa 10 am-10:45 pm. Closed Su during summer. Soups, sandwiches, desserts, salads.

Eden's Restaurant, 330 Maynard. 995-0147. Cafeteria. M-F 8 am-8:30 pm, Sa 8 am-8:30 pm. Chapati sandwiches, soups, salad bar, desserts. Natural foods. Outdoor seating.

✓**Escoffier,** 217 S. State. 995-3800. Table service. Separate bar. T-Th 6 pm-10 pm, F-Sa 5 pm-11 pm, closed Su. Reservations. V, MC, AmEx. Meals, French food, Beef Wellington, seafood. Live piano music 7 pm-11 pm nightly.

Frank's Restaurant, 334 Maynard. 761-5699. Table service. M-Su 6 am-9 pm. Meals, Greek food, salads, seafood, burgers.

Jason's, 215 S. State. 662-6336. Counter service. M-Th 8:30 am-11 pm, F 8:30 am-11:30 pm, Sa 9 am-11:30 pm, Su noon-11 pm. Soups, sandwiches, chocolate-covered bananas, Haagen Dazs and Miller's ice cream.

Krazy Jim's Blimpy Burger, 551 S. Division. 663-4590. Fast food. M-Sa 11 am-8 pm. Meals, soups, salads, burgers, desserts.

✓**Lazy Daze,** 615 E. Huron (Campus Inn). 769-2200. Table service. Separate bar. M-Su 11 am-11 pm. Meals, soups, salads, sandwiches, burgers. V, MC, AmEx. Outdoor seating.

Le Dog, 410 E. Liberty. 665-2114. Takeout only. M-Sa 11 am-3 pm. Continental food, hot dogs, lemonade, sandwiches, soups, specials. *Art fair: outdoor seating, hours 9 am-10 pm.*

McDonald's, 337 Maynard. 995-2476. Fast food. M-Th 7 am-midnight, F-Sa 7 am-1 am, Su 8 am-midnight. Burgers, sandwiches, breakfast entrees, desserts.

Michigan League, 911 N. University. 764-0446. Cafeteria. M-Sa 11:30 am-1:15 pm lunch; 5 pm-7:15 pm dinner. Su 11:30 am-2:15 pm. Meals, hot buffet, salads, desserts. Thursday nights feature International, American Heritage menus. Piano Thurs. 5:30-7:30 pm. Coffee shop open M-F 7:15 am-4 pm.

Olga's Kitchen, 205 S. State. 663-1207. Cafeteria. M-F 7:30 am-10 pm, Sa 9 am-11 pm, Su noon-8 pm. Salads, sandwiches, vegetarian dishes, burgers.

Rabbi Guido's, 211 S. State. 761-8467. Carryout/counter service. M-Th 10 am-11 pm, Fr & Sa 10 am-1 am, Sun 11 am-9 pm. New York Jewish deli, international food. Salads & desserts.

Raja Rani, 400 S. Division. 995-1545. Table service; carryout available. M-F 11:30 am-1:30 pm lunch; 5;30 pm-9:30 pm dinner, Sa 5:30 pm-9:30 pm. Indian meals, soups, salads.

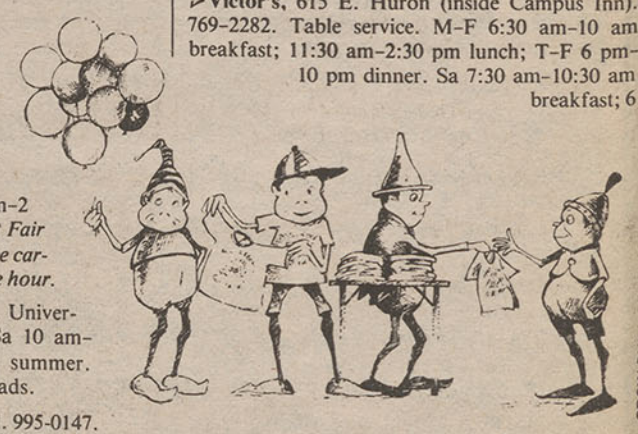
✓**Stage Door,** 300 S. Thayer. 769-3042. Bar with sandwich/salad/soup menu. M-F 7:30 am-1:30 am, Sa 8 am-2 am. Meals, quiches, burgers. V, MC, AmEx, DC. Outdoor seating.

✓**Street Scene,** 615 E. Huron (Campus Inn). 769-2200. Table service. Separate bar. M-Sa 11 am-11 pm, Su 11 am-10 pm. Meals, soups, salads, sandwiches, burgers. V, MC, AmEx.

✓**Thano's Lamplighter,** 421 E. Liberty. 996-0555. Table service. M-Sa 7 am-2 am, Su 8 am-11 pm. Meals, soups, pizza, vegetarian dishes, Greek food. V, MC, AmEx, DC.

✓**University Club,** 530 S. State (in Michigan Union). 763-2236. Table service, separate bar. Open M-Sa 11:30 am-1:30 am, lunch M-F 11:30 am-1:30 pm, limited menu (pizza, burgers) M-Sa 4 pm-11 pm, Italian buffet Su 5 pm-8 pm. Meals, soups, sandwiches, salad bar, daily specials. Reservations. V, MC. Warm weather outdoor seating. Entertainment daily 9:30 pm-1:30 am.

✓**Victor's,** 615 E. Huron (inside Campus Inn). 769-2282. Table service. M-F 6:30 am-10 am breakfast; 11:30 am-2:30 pm lunch; T-F 6 pm-10 pm dinner. Sa 7:30 am-10:30 am breakfast; 6 pm-10 pm dinner. Su 8 am-1 pm breakfast; 5 pm-9 pm dinner. Meals, gourmet dinners. Reservations. V, MC, AmEx.



CROW QUILL GRAPHICS

Yong's Garden, 342 S. State. 994-9024. Fast food. M-Sa 9 am-10 pm, Su 11 am-9:30 pm. Meals, egg rolls, fried wonton, shishkabob, fried rice.

South University

The Bagel Factory, 1306 S. University. 663-3345. Lunch counter. M-Sa 7:30 am-11 pm, Su 7:30

am–9 pm. Bagels, fragels, sandwiches, deli and bakery items. *Art Fair: Outdoor seating.*

Bell's Pizza, 629 E. University. 995–0234. Self-serve. M–Su 9 am–midnight. Middle Eastern food, pizza, sandwiches, salads.

Bicycle Jim's, 1301 S. University. 665–2650. Bar with sandwich/salad/soup menu. M–Sa 11 am–11 pm. Meals, Mexican buffet, seafood, desserts. V, MC.

Brown Jug, 1204 S. University. 761–3355. Table service. M–Th 7:30 am–2 am, F & S 7:30 am–3 am, Su 9:30 am–2 am. Soups, salads, burgers, pizza. V, MC, AmEx. *Art Fair: Outside pizza stand.*

Casa Dominick's, 812 Monroe. 662–5414. Counter service. Separate bar. M–Sa 7:30 am–10 pm, Su 4 pm–8 pm. Italian/Vietnamese meals, pizza, soups, sandwiches. Outdoor seating.

Count of Antipasto, 1140 S. University. 668–8411. Counter service. Separate bar. M–Sa 11 am–2 am. Salads, sandwiches, pizza, burgers. V, MC.

Goodtime Charley's, 1140 S. University. Bar with sandwich, salad, soup, dessert menu. M–Sa 11 am–2 am. V, MC. Outdoor seating.

Kamakura Japanese Restaurant, 611 Church St. 769–0008. Table service. Su–Th lunch 11:30 am–2:30 pm; dinner 5–9 pm, F&Sa lunch 11:30 am–2:30 pm; dinner 5–10 pm. Authentic Japanese cuisine, sushi, sashimi (raw fish dishes), sukiyaki, teriyaki, tempura. V, MC. Japanese TV programs shown daily.

Miller Farms Ice Cream Parlour & Restaurant. 1227 S. University. 663–3325. Self serve. Su–Th 9 am–midnight, F&Sa 9 am–1 am. Soup, salads, sandwiches, ice cream. *Art Fair hours: 9 am–1 am.*

Orange Julius, 1237 S. University. 668–9773. Fast food. M–Th 11 am–11 pm. F&Sa 11 am–midnight. Su noon–11 pm. Burgers, hot dogs, drinks, nachos, self serve ice-cream. *Art Fair hours: 9:30 am–11 pm. Outside booth selling soft drinks, hot dogs, popcorn, nachos, etc.*

Pico Deli, 1106 S. University. 665–2244. Carry-out, counter service. M–F 10:30 am–5 pm, Sa 10:30 am–2 pm, closed Su. Soups, salads, sandwiches, Oriental lunch box, egg rolls.

Pizza Bob's Midtown Cafe, 618 Church. 995–5095. Lunch counter. M–Su noon–2 am. Pizza, sandwiches, vegetarian dishes, milk shakes. *Art Fair: Outdoor seating, live rock & roll evenings.*

Pizzeria Uno, 1321 S. University. 769–1744. Table service. Separate bar. M–Su 11:30 am–2 am. V, MC. Meals, pizza, salads, sandwiches, Kathy's cheesecake. *Art Fair hours: 10:30 am–2 am. Outdoor seating, pizza by the slice, beer, and soft drinks available outside.*

Rick's American Cafe, 611 Church St. 996–2747. Bar with sandwich & salad menu. Separate bar. M–Su 3 pm–2 am. Mexican food, burgers, pizza, sandwiches. *Art Fair hours: 11:30 am–2 am. Outdoor seating 11:30 am–9:30 pm. Live outdoor music W–Sa 2–8 pm.*

Steve's Lunch, 1313 S. University. 769–2288. Lunch counter. M–F 8 am–7 pm. Sa&Su 9 am–7 pm. Burgers, omelets, steak & eggs.

Taco Bell, 615 E. University. 994–6655. Fast food. Su–W 10 am–3 am, Th–Sa 10 am–4 am. Mexican food—burritos, tacos, tostadas, soft drinks.

Hill / State / Packard

Bell's Pizza, 716 Packard. 995–0232. Self-serve. M–Su 9 am–midnight. Pizza, sandwiches, salad.

Cottage Inn, 546 Packard. 665–6005. Carryout/delivery. M–Th 4 pm–1 am, F & Sa 4 pm–2 am, Su 4 pm–1 am. Sandwiches and pizza.

Delta Restaurant, 640 Packard. 662–7811. Table service/carryout. M–F 7 am–4 pm, Sa & Su 8 am–4 pm. Sandwiches, burgers, breakfast, omelets.

Pizza Bob's, 814 S. State. 665–4517. Carryout/delivery, counter service. Every day 11 am–2 am. Pizza, submarines, milkshakes, sandwiches.

State Street Deli, 800 S. State. 761–5899. Table service. M–Su 8 am–8 pm. Oriental dinners, Jewish food, soups, sandwiches.

Tijuana Bob's Bordertown, 810 S. State. 996–8606. Carryout/delivery/counter service. Su noon–midnight; M–W 11 am–midnight; Th–Sa 11 am–2 am. New ideas in Mexican food.

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Available every day 5 p.m. 'til closing. Expires 9/5/83

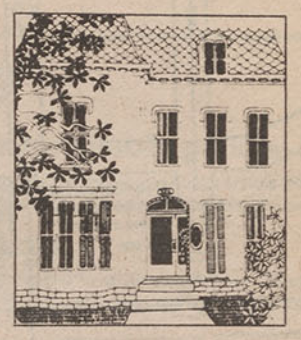
Happy Hours
M-F 3:00-6:00 p.m.
M-Sat. 10 p.m.-Midnight

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Restaurant



Special Art Fair Hours

Morning Coffee 9:00-11:30
Lunch 11:30–2:00
Afternoon Tea 2:00–5:00
Supper 5:00–8:00

Pâtés, soups, pasta, mousses, salads, meat & seafood entrees and fabulous desserts in a calm Victorian setting.

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REAL BAR-B-Q
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Fri. & Sat 11:00 a.m.–3:00 a.m.
Closed every Tuesday

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...and to thank you when you order your lunch or dinner entree, we'll treat you to our refreshing

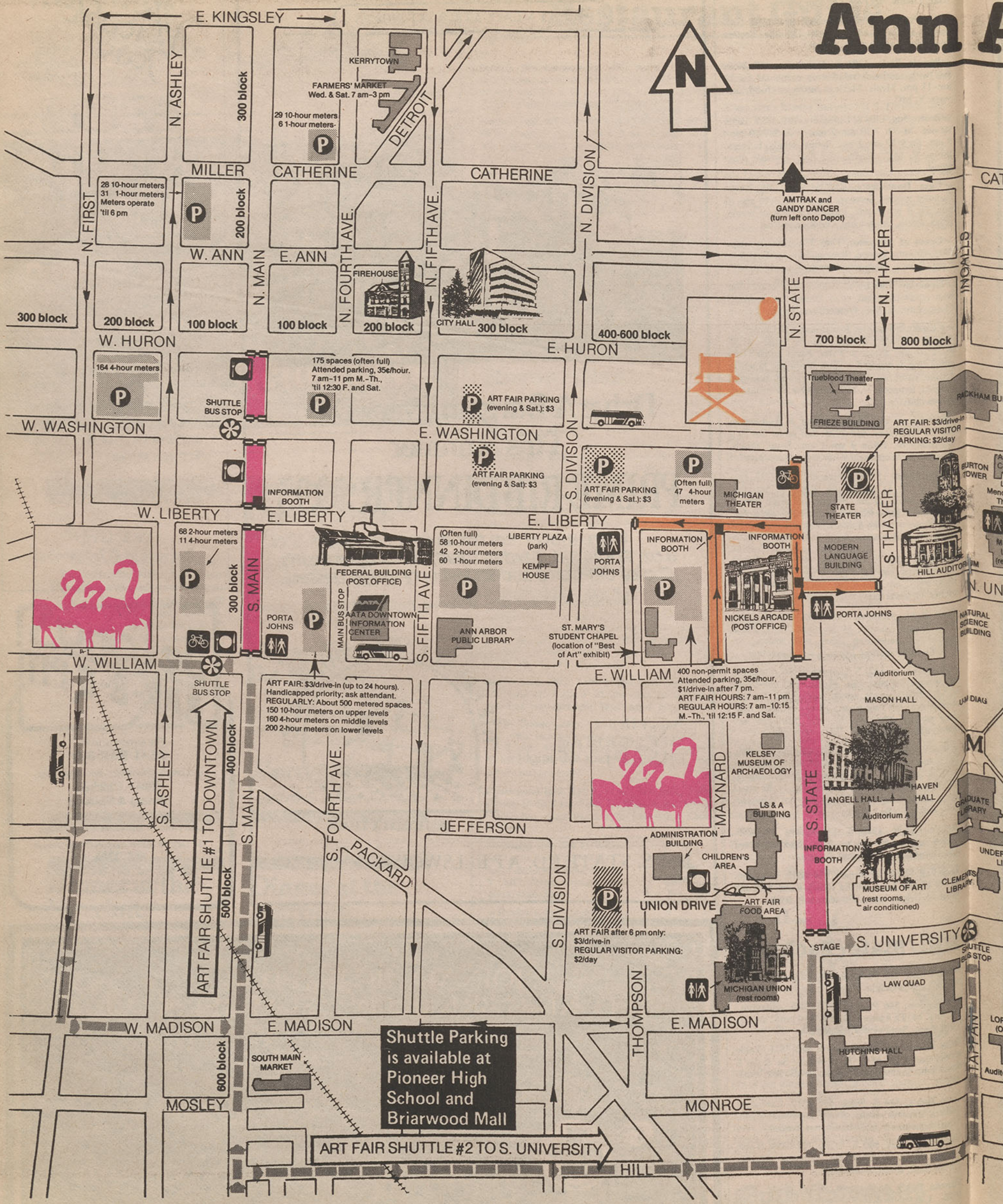
Strawberry Orange Smoothie
(A delightful cocktail innocent of alcohol!!)

Redeemable through July 31, 1983

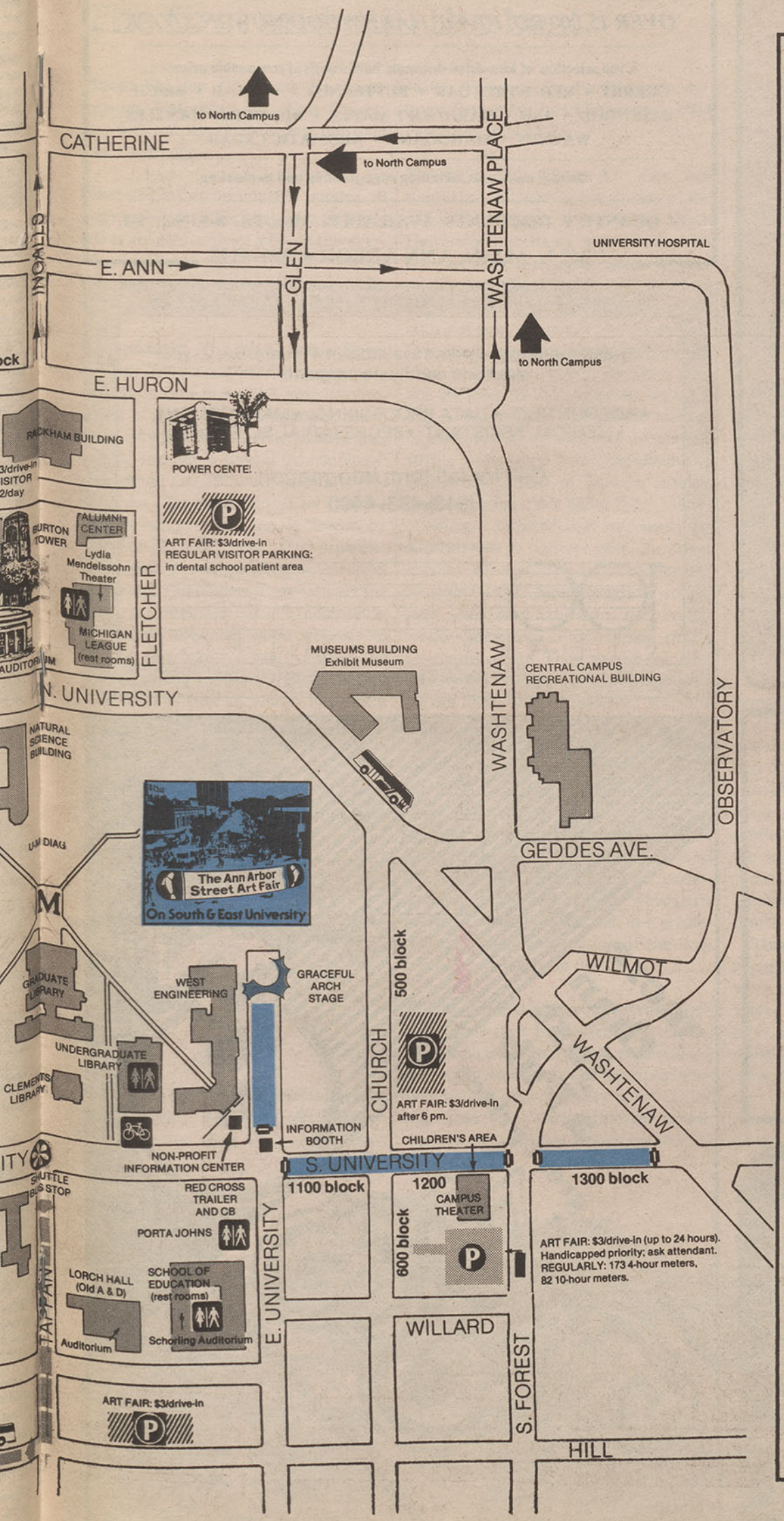
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Ann A


E. KINGSLEY
N. ASHLEY
300 block
KERRYTOWN
FARMERS' MARKET
Wed. & Sat. 7 am–3 pm
29 10-hour meters
6 1-hour meters
DETROIT
MILLER
CATHERINE
CATHERINE
N. DIVISION
AMTRAK and
GANDY DANCER
(turn left onto Depot)
28 10-hour meters
31 1-hour meters
Meters operate
'til 6 pm
N. FIRST
200 block
W. ANN
E. ANN
N. MAIN
N. FOURTH AVE.
FIREHOUSE
N. FIFTH AVE.
CITY HALL
300 block
200 block
100 block
100 block
200 block
300 block
400-600 block
N. STATE
700 block
N. THAYER
800 block
INGALLS
W. HURON
E. HURON
164 4-hour meters
SHUTTLE
BUS STOP
175 spaces (often full)
Attended parking, 35¢/hour.
7 am–11 pm M.–Th.,
'til 12:30 F. and Sat.
ART FAIR PARKING
(evening & Sat.): $3
Trueblood Theater
FRIEZE BUILDING
ART FAIR: $3/drive-in
REGULAR VISITOR
PARKING: $2/day
W. WASHINGTON
E. WASHINGTON
INFORMATION
BOOTH
ART FAIR PARKING
(evening & Sat.): $3
S. DIVISION
ART FAIR PARKING
(evening & Sat.): $3
(Often full)
47 4-hour
meters
MICHIGAN
THEATER
STATE
THEATER
MODERN
LANGUAGE
BUILDING
S. THAYER
BURTON
TOWER
HILL AUDITORIUM
W. LIBERTY
E. LIBERTY
E. LIBERTY
68 2-hour meters
11 4-hour meters
300 block
S. MAIN
FEDERAL BUILDING
(POST OFFICE)
(Often full)
58 10-hour meters
42 2-hour meters
60 1-hour meters
LIBERTY PLAZA
(park)
KEMPF
HOUSE
PORTA
JOHNS
INFORMATION
BOOTH
INFORMATION
BOOTH
PORTA
JOHNS
MAIN BUS STOP
AATA DOWNTOWN
INFORMATION
CENTER
ANN ARBOR
PUBLIC LIBRARY
ST. MARY'S
STUDENT CHAPEL
(location of "Best
of Art" exhibit)
NICKELS ARCADE
(POST OFFICE)
PORTA JOHNS
NATURAL
SCIENCE
BUILDING
S. FIFTH AVE.
W. WILLIAM
E. WILLIAM
400 non-permit spaces
Attended parking, 35¢/hour,
$1/drive-in after 7 pm.
ART FAIR HOURS: 7 am–11 pm
REGULAR HOURS: 7 am–10:15
M.–Th., 'til 12:15 F. and Sat.
Auditorium
SHUTTLE
BUS STOP
ART FAIR: $3/drive-in (up to 24 hours).
Handicapped priority; ask attendant.
REGULARLY: About 500 metered spaces.
150 10-hour meters on upper levels
160 4-hour meters on middle levels
200 2-hour meters on lower levels
MASON HALL
S. ASHLEY
ART FAIR SHUTTLE #1 TO DOWNTOWN
400 block
S. MAIN
S. FOURTH AVE.
JEFFERSON
MAYNARD
KELSEY
MUSEUM OF
ARCHAEOLOGY
S. STATE
HAVEN
HALL
ANGELL HALL
Auditorium A
LS & A
BUILDING
GRADUATE
LIBRARY
ADMINISTRATION
BUILDING
CHILDREN'S
AREA
INFORMATION
BOOTH
MUSEUM OF ART
(rest rooms,
air conditioned)
CLEMENTS
LIBRARY
500 block
PACKARD
S. DIVISION
UNION DRIVE
ART FAIR
FOOD AREA
ART FAIR after 6 pm only:
$3/drive-in
REGULAR VISITOR PARKING:
$2/day
STAGE
S. UNIVERSITY
SHUTTLE
BUS STOP
MICHIGAN UNION
(rest rooms)
LAW QUAD
W. MADISON
E. MADISON
THOMPSON
E. MADISON
600 block
SOUTH MAIN
MARKET
HUTCHINS HALL
MOSLEY
MONROE
Shuttle Parking
is available at
Pioneer High
School and
Briarwood Mall
ART FAIR SHUTTLE #2 TO S. UNIVERSITY
HILL

n Arbor Art Fair Map 1983



Key

Public parking structure/Public parking lot
25¢/hour for metered parking. Many meters take **quarters only.**
Street meters: 8 am–6 pm Mon.–Sat. Structure meters: 8 am–10 pm.

U-M parking structures
Year-round visitor parking is available at structures on Thompson and Thayer. Cars parked on permit-only lots during designated hours **may be towed.**

One-way streets

100 block

Street numbering system:
Block numbers are counted by a hundred per block, west and east from Main Street and north and south from Huron. I.e., 300 east William is three blocks east of Main; 200 South State is two blocks south of Huron.

Barricade for Art Fair only

Art Fair shuttle
Fare: 60¢ each way. Hours: 9 am–1 pm ('til 7 pm Saturday). Shuttles run at 15- to 20-minute intervals on no fixed schedule. Shuttle busses are express and wait only at designated stops. Each shuttle connects one part of the fair with Briarwood and Pioneer parking.

Art Fair shuttle stop

Art Fair designated exhibit areas
Ann Arbor Street Art Fair
State Street Art Fair
Summer Arts Festival

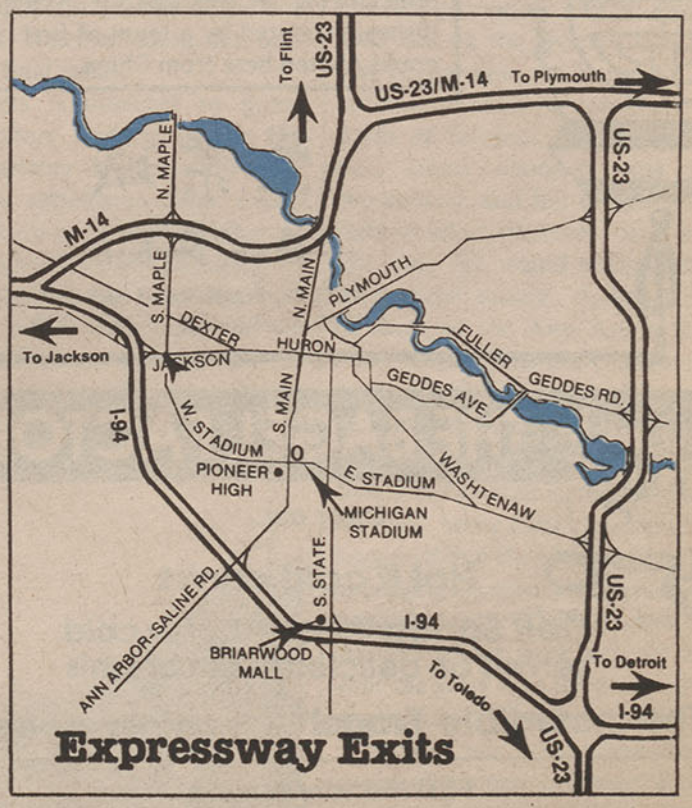
Food

Restrooms

Art Fair bike corral
Twenty-five cents; bring your lock.

Street meters: 8 am–6 pm Mon.–Sat. Structure meters: 8 am–10 pm.

SCALE ¼ MILE



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70% OFF

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Shaded outdoor seating during the fair.

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a tough act to follow...

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Fri. & Sat. 11:30 AM - Midnight
Closed Sunday during Summer

1310 S. University
Ann Arbor,
MI 48104

CROW QUILL GRAPHICS

PETER YATES

Ann Arbor Street Art Fair

The first and still the best.

Place: The fair fills South University between Washtenaw and East University, with one section extending north on East University.

Size: 250 artists occupy 150 booths, 10 more artists than last year because more artists are able to share a booth this year. Also exhibiting: unjuried group showings by the Senior Citizens Guild and the Ann Arbor Potters' Guild.

Organizers: The Ann Arbor Street Art Fair, Inc., a non-profit voluntary organization now in its 24th year, is composed of artists and craftspeople, South University merchants, civic leaders, and others. The fair is funded by exhibitors' registration fees ($75 this year) and 4% (up from 3%) of all sales. This year the Ann Arbor Art Fair, Inc. is headed by The Steeplechase owner Terry Chase. Enamelist RoseAnna Worth is vice-president. Printmaker Jean Lau served as acting chairman of the acceptance committee this year while weaver Jill Damon was taking a year's leave. The acceptance committee is comprised of six local artists, three of whom have been with the Street Art Fair since its beginnings. It also includes two artists who exhibit in the Street Art Fair, two retired painters, a ceramicist/printmaker who is currently inactive, and a fiber artist who does not exhibit in the fair.



CROW QUILL GRAPHICS

For information about next year's fair: Write the Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106. To apply for the fair, write between September 1 and February 1. 1984 Fair dates: July 25–28.

History: The Street Art Fair was started in 1960, near the beginning of the nationwide art fair boom, when South University merchants planned an outdoor art show in conjunction with Summer Bargain Days. The first fair was simple, with 99 artists displaying their works on ropes strung between parking meters. One merchant donated paper Japanese kites, which have become the fair's symbol. By 1963 the fair had grown so much that it was decided to limit the number of exhibitors to around 300. In the late 1970's organizers began gradually to reduce the number of exhibits, and the size has leveled off at about 250.

Though initiated by merchants to draw crowds to summer sales, the Street Art Fair has always had a strong idealistic aspect to it. Many longtime volunteers have been educators and craftspeople interested in developing public awareness of art. They see the fair as a way to expose contemporary art to people not likely to go to galleries. To make the art fair a learning experience, the Street Art Fair has always required artists to be present in their booths most of the time to answer questions. In addition, demonstrations by 20 artists in 16 different media give fairgoers an idea of how they go about their work. The aim is to enable spectators to gain an understanding of the processes by which arts and crafts are created as well as a greater awareness and appreciation of the final products on display at the fair.

Artist selection procedure: Some prestigious fairs that offer prize money request all exhibitors except prizewinners to reapply each year. The Street Art Fair does not, so many familiar artists return year after year. Only exhibitors whose work raises questions among the on-the-street jurors are asked to reapply.



Wednesday–Friday, 9 a.m.–9 p.m.
Saturday, 9 a.m.–5 p.m.

Entertainment under the Graceful Arch on East University . . see Entertainment section, p. 65

Artists who are demonstrating . . . . . p. 46

Map showing booth locations and special features . . . . . p. 46

List of exhibitors . . . . . p. 46

Nonprofit organizations' information displays . . . . . p. 49

At the fair, each exhibitor's work is evaluated on the street by the six members of the acceptance committee and by two exhibitors in his or her medium, using a numerical point system. Each exhibitor's score is obtained by averaging the scores given by the eight on-street jurors, so that the judgments of the two outside jurors together count for one-fourth of the final result.

This process is intended to guard against exhibitors bringing to the fair work of a character inferior to the work shown in their application slides. Evaluators also take into account whether an artist's work shows growth and development from year to year, and they look for variety and compatibility in the works on display. Artists may fail the on-street jurying by getting too low a score or by displaying works in a medium for which they were not accepted, displaying works of other artists, or displaying commercially produced work, such as ceramics made from commercial molds or commercially fabricated jewelry settings.

Since 1982, in response to organizers' and exhibitors' concerns that the fair was growing stagnant, the acceptance committee has been stricter in its use of these on-street evaluations. The cutoff score under which artists were made to reapply was raised slightly, and extenuating factors such as tenure at the fair were given almost no weight. As a result, the number of artists who were forced to reapply jumped from 11 in 1981 to 41 last year. This year it fell to 23. These 23 had to compete with more than 700 applicants for 62 openings, and none of those who had to reapply were readmitted.

The acceptance committee's tougher on-street jurying standards have resulted in no public protests this year, unlike last year, when Jon Onye Lockard filed suit against the Street Art Fair, alleging racial discrimination and abridgment of due process. Lockard, an Afro-American muralist and portrait painter whose on-the-scene portrait painting had always attracted large crowds, had been juried out after having exhibited at the Street Art Fair for 22 years. Federal District Judge Charles Joiner turned down Lockard's request for a temporary injunction permitting him to show at the 1982 fair on the grounds that as a private corporation the Street Art Fair did not have to abide by constitutional standards of fairness. The purpose of the fair, Joiner reasoned, was primarily commercial, and fair organizers had the right to select whatever roster of exhibitors they felt would enhance the fair's commercial success. Although he ruled in favor of the Ann Arbor Street Art Fair, Judge Joiner did chastise it for the apparent arbitrariness and inconsistency of some of its selection procedures, including its refusal to communicate clearly to Lockard its reasons for jurying him out. Some local observers have also suggested that the high standards applied in judging Lockard's work have not been applied to those exhibitors close to fair organizers whose work has not kept pace over the years with the general rise in the quality of work on display at the fair.

At any rate, the calculated beneficiaries of this new stringency with the on-street evaluations are the 62 new artists (up from 55 last year and from only 35 in 1981) who were admitted from among more than 700 applicants. Five slides of each applicant's work are examined by the appropriate specialist on the acceptance committee and by two outside



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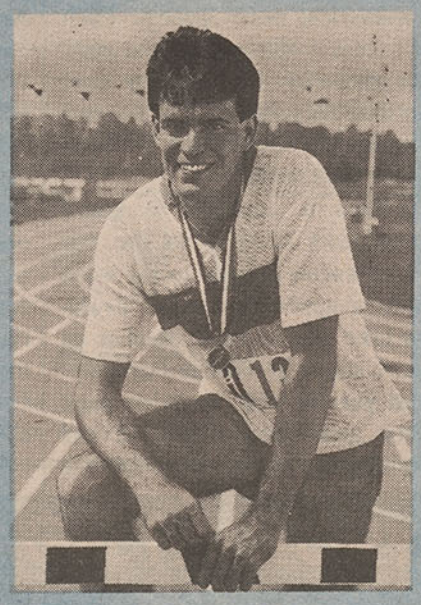
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Ann Arbor Street Art Fair

jurors who are specialists in the applicant's medium. The outside jurors are working artists, often from the art faculties of colleges in the region. A system of rotating members who serve two-year terms encourages new faces and fresh outlooks among the outside jurors.

Comments: Because it is heavily juried, the Street Art Fair has a higher overall level of quality and consistency than the other fairs. You'll still find a much higher concentration of genuinely experimental and avant-garde work here than at the other fairs. This is the fair which gallery owners and collectors visit first and scrutinize the closest.

Because it is so well established and so successful, the Street Art Fair has been open to charges of being run by groups of longtime workers who have had a conservatizing influence. But in recent years the acceptance committee has had a substantial number of new and youthful faces, and for the past two years it has made special efforts to open up spaces for new exhibitors (See "Artist Selection Procedure.") Noteworthy new exhibits this year include Bobbie Barrick's hand-dyed reed baskets, Tracy Gallup's stuffed animal characters with procelain heads, and Deborah Banyas's fantasy-oriented large stuffed animal characters. As usual, there are several very good new ceramics exhibitors, many of which follow a national trend toward non-functional pieces. And for the first time in a few years, according to acceptance committee chairwoman Jill Damon, there are also several high quality new fiber artists, painters, and sculptors. Damon attributes this in part to the fact that for the first time, the Street Art Fair advertised for new exhibitors in national crafts journals.

It seems likely that the current economic hard times will affect the 1983 Ann Arbor Art Fairs much more severely than during the past three years, when overall average sales have been down some 15% from their peak in 1979. Sales at other Michigan and Great Lakes area fairs this year have reportedly declined nearly *40%* from last year. Because of their flexible life-styles and low overhead, artists and craftspeople can adapt to income losses on this scale better than most people could, but even for artists, a 40% reduction in income is scarcely painless. Art and craft sales are among the last areas of the economy to feel the full pinch of hard times, but they are also among the last to recover. Oddly, boom times in the art and crafts market seem to occur in periods of mild recession—like the late 70's. During general economic good times, the average middle-class buyer is more likely to invest in big-ticket items like an exotic vacation or a second car than on works of art which are comparatively moderately priced.

The Graceful Arch: This striking, freeform tensile structure of aluminum and sailcloth covers the stage on East University. Kent Hubbel's U-M architecture class designed it for the 1977 fair.

Entertainment: Coordinated by the Washtenaw Council for the Arts, shows take place each hour on the Graceful Arch stage. See The Observer art fair entertainment calendar, p. 65.

Red Cross trailer and a CB radio headquarters: These are set up just south of South University on East University. CB volunteers patrol the fair and help locate lost children and relay information on the crowded streets. The Red Cross offers emergency first aid, including ice packs for heat stress.

The children's activity area: Located in front of the Campus Theater, it provides supervision and materials for children to draw, paint, and make crafts. Supervised by Carolyn White and other members of the "Y" pre-school staff, it's open each day of the fair, 10 a.m.–noon, 2–4 p.m., and 6–8 p.m.

A bike parking corral: A fenced area at the corner of South and East University will be supervised by members of the Ann Arbor Bicycle Coordinating Committee. Bring your own lock. Hours: 9 a.m.–9 p.m. Cost: 25¢, good for all four days of the fair at all three bike corral locations. For information, call 994–2814.

Jeweler Lynn Bennett hammers a copper bracelet.



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Demonstrations: Some exhibitors demonstrate all day, and some perform at three or four set times a day. All demonstrations are in exhibitors' booths, where artists post their demonstration times. The complete schedule is also posted at the information booth on East University at South University. New demonstrators this year include Lennie Lyons Bruno (hand-painted photographs) and Leon Appelbaum (blown glass), who will be using a new off-hand glassblowing kiln designed by Kent Ipsen, who was the Street Art Fair's first glassblowing demonstrator in 1969.

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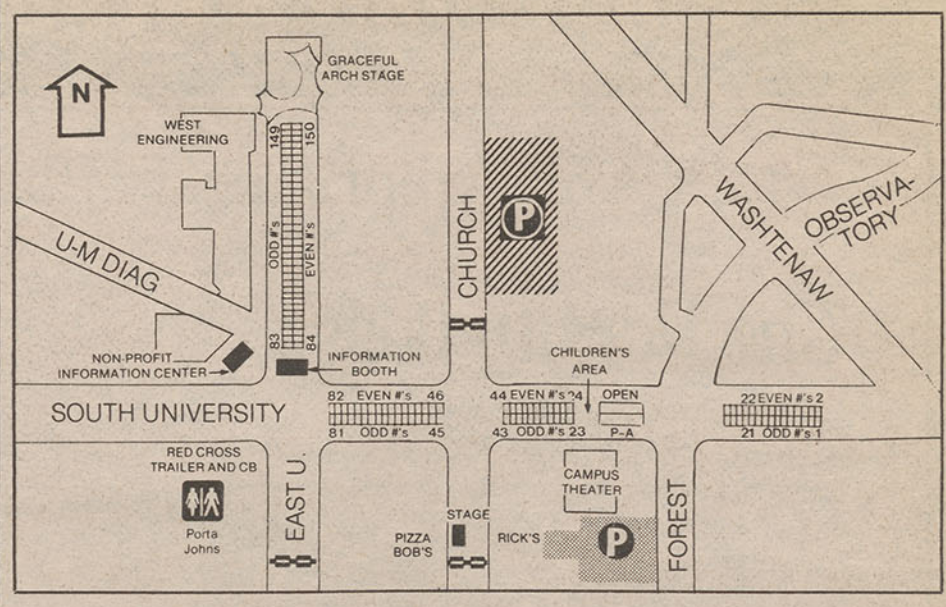
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Ann Arbor Street Art Fair



Demonstrators

Blown glass, Leon Applebaum, booth 41
Engraving, Allan Reid, booth 77
Etching, Robert Klunk, booth 122
Handbuilt ceramics, Todd Warner, booth 114
Handpainted photographs, Lenni Lyons Bruno, booth 1
Intaglio prints, David Bigelow, booth 131
Jewelry, Lee Peck, booth 130;
M. Lynne Bennett, booth 57
Pat Garrett, booth 113
Painting on fabric, Sara Drower, booth 59
Pewter casting, J. Robert Bruya, booth 132
Printmaking, Dennis McWilliams, booth 150
Spinning, Kathy Edelman Hutchinson, booth 111
Watercolors, Borys Buzkij, booth 43
Fran Larsen, booth 93
Weaving, Jane Hawkins, booth 44
Welded sculpture, Louis Torres, booth 69
Wheel thrown pots, Stephen Jepson, booth 96
Ann Arbor Potters' Guild, booth 82
Wood carving, Carl Wesenberg, booth 112

Exhibitors

137 Allman, Pamela, *Jewelry/Metal*
143 Anderson, Kristin, *Enamels*
15 Anderson, Neil L., *Blacksmithing*
Open 1 Anderson, Robert P., *Ceramics*
41 Applebaum, Leon, *Glass*
102 ★ Armbruster, Tom, *Blown Glass*
Open D Arnold, Jack, *Metal Sculpture*
24 Austin, Phil, *Watercolors*

121 Bailey, Susan, *Prints*
95 Ball, Belva, *Metal Sculpture*
97 Ball, Clyde, *Paintings/Metal Sculpture*
141 ★ Banyas, Deborah, *Fibers*
117 ★ Barrick, B.C., *Fibers*
144 ★ Barry, Margaret, *Fibers*
116 Bartling, Christine E., *Jewelry/Metal*
104 Bassett, Juhree, *Wood/Graphics*
Open J Batz, David, *Ceramics*
65 ★ Beall, Jerrold R., *Wood*
47 Beard, Carolyn, *Stone Sculpture*
32 Beckwith, Joel, *Prints*
136 Benesh, Marsha Berentson, *Clay Sculpture*
136 Benesh, Thomas Berentson, *Ceramics*
57 Bennett, M. Lynne, *Jewelry/Metal*
38 Bennett, Robert, *Ceramics*
49 ★ Bernardin, Mary Alice, *Prints*
100 Berta, Jerry, *Ceramics/Clay Sculpture*
131 Bigelow, David, *Prints/Drawings*
10 ★ Boiral, Kriska, *Fibers*
89 Brehmer, Bethia, *Prints*
133 Broad, Deborah Mae, *Prints/Drawings/Metal Sculpture*
118 ★ Brown, Peggy, *Paintings*
1 Bruno, Gordon Richard, *Photography*
1 Bruno, Lennie Lyons, *Photography*
132 Bruya, J. Robert, *Jewelry/Metal*
63 Bryan, Allen, *Jewelry/Metal*
43 Buzkij, Borys, *Paintings*

149 Callari, Ron, *Wood Furniture*
146 ★ Campbell, Craig, *Glass*
54 Capps, David, *Photography*
15 Chang, Hsing-Hua, *Paintings*
107 Christiaansen, Bob, *Jewelry/Metal*
120 ★ Cigolini, Gloria, *Oil Paintings*
21 ★ Cole, Grace V., *Paintings*
22 ★ Coleman, Robert, *Glass*
51 ★ Combs, Michael, *Photography*
21 Condo, Sandra, *Jewelry/Metal, Enamels*
126 Cornish, Jeff, *Paintings*
98 Coombs, William A. Jr., *Ceramics*
Open G Cowgill, Molly, *Ceramics*
Open F Crystal, Robert, *Ceramics*

88 ★ Davidson, Jaclyn, *Jewelry/Metal*
6 Defrates, Bob, *Etchings/Drawings*
125 De Santo, Stephen, *Paintings*
54 Dice, John R., *Photography*
33 ★ Dickman, Maishe, *Ceramics*
Open M Donhauser, Paul S., *Clay Sculpture/Ceramics*
74 Dresang, Paul, *Clay Sculpture/Ceramics*
59 Drower, Sara, *Paintings/Drawings*
Open N ★ Dudley, Donna J., *Clay Sculpture*
81 Durand, J.J., *Paintings*
85 Duvall, Michael, *Ceramics*
85 ★ Duvall, Rita, *Ceramics*
99 ★ Dyer, Marcella, *Fibers*

128 Edelstein, David, *Jewelry/Metal*
55 ★ Edler, Daniel K., *Blown Glass*
52 Ehmann, Christine M., *Ceramics*
2 Elrod, Brian M., *Photography*



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17 Feder, Penny, *Prints*
78 ★ Ferris, Walter Rockwood II, *Paintings*
145 Fogt, Rex, *Ceramics*
24 Foris, Rick, *Ceramics*
61 ★ Foster, Michael R., *Wood Turning*

Open K Frankenberger, Scott, *Ceramics*
145 Frankenhauser, Neil, *Paintings*
72 Frankenstein, Curt, *Prints*
147 Fujimoto, Sharon, *Glass*
57 Furtado, Carol, *Fibers*

51 Gabriel, Hannelore, *Jewelry/Metal*
60 ★ Gallup, Tracy, *Paintings/Dolls*
113 ★ Garrett, Pat, *Jewelry/Metal*
103 Gaskins, John M., *Ceramics*
61 ★ Gelick, Jeffrey, *Drawings*
29 Giese, Bob, *Drawings*
117 Godfrey, Winifred, *Paintings*
121 Golder, Stuart, *Jewelry/Metal*

127 Hartl, Ray, *Photography*
58 Haruta, Yosuke, *Ceramics*
19 Havener, Jon, *Jewelry/Metal*
44 Hawkins, Jane, *Fibers*
9 Heath, Jan, *Prints*
143 ★ Henderson, Elizabeth, *Drawings*
127 Henne, David, *Jewelry/Metal*
Open C Hensley, Richard, *Ceramics*
102 Hill, Pete, *Photography*
20 Hill, Susan F., *Fibers*
119 Hullow, Warren, *Clay Sculpture*
38 ★ Humphrey, Larry, *Photography*
148 Hunt-Wulkowicz, Susan, *Prints*
29 Hunter, Fredrick C., *Jewelry/Metal*
111 Hutchinson, Kathy Edelman, *Fibers*

64 ★ Icove, Susan, *Ceramics*
67 Ing, Victor, *Paintings*
31 Ipsen, Kent F., *Glass*

28 Jauquet, John, *Jewelry/Metal*
96 Jepson, Martha, *Ceramics*
96 Jepson, Stephen, *Ceramics*
135 Johansen, Robert, *Paintings*
22 Johnson, Gary, *Photography*
49 Juhlin, Jean, *Clay Sculpture*

100 Kaczmarczyk, Madeline, *Ceramics*
109 Karnes, Patricia L., *Jewelry/Metal*
138 Kelly, Pat, *Fibers*
126 Kelman, Janet, *Glass*
14 Kemenyffy, Steven, *Clay Sculpture/ Ceramics*
13 Kemenyffy, Susan, *Ceramics/Graphics*
108 Kemp, Floyd, *Ceramics*
11 Kettler, Kim Victoria, *Paper Collage*
34 Khanna, Charla, *Fiber Sculpture*
16 Kienitz, Neil J., *Paintings*
88 Klein, Mary, *Enamels*
70 ★ Klug, Alan A., *Photography*
122 Klunk, Robert E., *Prints*
141 Kock, Carl, *Paintings/Graphics*
73 Kramer, Richard, *Metal Sculpture*
109 ★ Krieger, John, *Paintings*
146 Kroos, David R., *Prints*
63 Krupp, S. Ann, *Jewelry/Metal*

42 Lahy, Thomas, *Prints*
137 Lamsa, Lenore, *Fibers*
23 Landergren, Rich, *Wood*
93 Larsen, Fran, *Paintings*
93 Larsen, Harold, *Paintings*
129 Larson, Julie, *Ceramics*
129 Larson, Tyrone, *Ceramics*
87 Lauderdale, Dean, *Drawings*
147 ★ Lee, Vivienne, *Paintings*
11 Leister, Kyle H., *Jewelry/Metal*
33 Lemke, Bill, *Photography*
32 ★ Leppla, David, *Glass*
73 Long, John C., *Drawings*
46 Lynch, Christopher M., *Prints/ Drawings*

36 Macsai, Aaron, *Jewelry/Metal/ Sculpture*
103 Mandziuk, Michael D., *Paintings/ Prints*
37 Marchetti, Rene, *Paintings*
35 Marchetti, Sandra, *Paintings/Prints*
124 ★ Markley, Dennis J., *Photography*
9 Marraccini, Lee, *Jewelry/Metal*
7 ★ Massaro, Robert, *Ceramics*
Open H Mather, Tim, *Ceramics*
10 ★ Mayer, Jan, *Fibers*
105 Mazur, Marcia Gilbert, *Paper*
105 Mazur, Ross L., *Paintings*
107 McConnell, Jim, *Paintings/Prints*
142 McLean, Jack, *Metal Sculpture*
150 McWilliams, Dennis, *Prints*
115 ★ Mergen, Paul, *Jewelry/Metal*
140 Miller, Ed, *Jewelry/Metal*
80 ★ Molto, Linda, *Prints*
68 ★ Mortensen, Carol, *Fibers*
68 ★ Mortensen, John, *Fibers*
106 Muleme, Mathias, *Prints*
134 Myford, James, C., *Metal Sculpture*
115 Myhre, Digby, *Mixed Media*

40 ★ Nelles, Scott B., *Metal Sculpture*
116 Nordmeyer, James A., *Fibers*

134 ★ O'Connor, Joanne, *Prints*
66 Ohrning, Rudy, *Paintings*
140 Oliverson, Lawrence W., *Photography*
8 Osthoff, Jim, *Paintings*
27 Paar, Tom, *Paintings*
12 ★ Pajula-Salvat, Marjatta, *Fibers*
106 Parkel, Frank J., *Jewelry/Metal*
26 Parker, Jeanne, *Paintings/Prints*
119 Parks, Isabel, *Clay Sculpture*
36 Parmelee, Aina, *Prints*
87 Patra, Stephen, *Mixed Media Sculpture*
130 Peck, Lee B., *Jewelry/Metal, Wood/Metal*

130 ★ Peck, Naomi G., *Wood/Metal*
30 Perkinson, Sue, *Prints*
18 Petrakovitz, David C., *Ceramics*
18 Petrakovitz, Joyce Butler, *Ceramics*
4 ★ Phardel, Tom, *Ceramics, Clay Sculpture*
79 Piepenburg, Robert, *Ceramics*
94 Pitz, Robert, *Wood Sculpture*
Open C ★ Polseno, Donna, *Ceramics*
7 ★ Pots, Madeline, *Ceramics*
82 Potters' Guild, *Ceramics*
Abernathy, J.T.
Barlow, Penelope
★ Cash, Bruce
Chambers, Mary
Chuang, Mary
Dapogny, Gail
Disbrow, Royce
Jones, Gail
Knudsvig, Shirley
Lazar, Gloria
Lindberg, Ed
Ogawa, Roann
Potts, Ethel Kudrna
Powers, Jan
Rotman, Maggie
Stevens, Bobbi
★ Stewart, Kristine
Stoll, Sue
★ Wolf, Elaine
71 Preston, Rick, *Photography*
90 Prewett, Margaret L., *Prints*
144 Price, Rita F., *Prints*

77 Reid, Allan, *Prints/Drawings*
3 Reil, Patricia, *Jewelry/Metal*
119 Richards, Sabra, *Prints*
52 ★ Robrecht, Joseph, *Ceramics*
149 ★ Roehm, Mary, *Ceramics*
91 ★ Rosen, Craig, *Photography*
124 Rozenbaum, Robert, *Ceramics*

138 Savage, Pi-Ping, *Chinese Paper Cut-Outs*
99 Schmidt, Ken, *Jewelry/Metal*
48 Segula, Dee, *Mixed Media*
50 ★ Seitz, John, *Glass Sculpture*
75–76 Senior Citizens Guild, *Paintings*
84 ★ Senz, Otto, *Photography*
3 Shearer, Richard, *Jewelry/Metal*
91 ★ Sijan, Marc, *Ceramics*
135 Silverstein, Natalie, *Enamels*
Open L Simmons, Peggy, *Jewelry/Metal, Enamels*
46 Sinclair, Mary Jo, *Fiber/Paper Sculpture*
79 Slee, David, *Drawings*
55 ★ Smith, Connie J., *Paintings*
139 Spann, Susanna, *Paintings/Drawings*
65 Speer, T.P., *Prints/Drawings*
125 ★ Stock, Doug, *Sculpture*
80 ★ Strong, Judith, *Ceramics*
92 Strowe, Laura, *Prints*
56 Sturgill, Susan, *Prints/Drawings*
128 Sweet, Douglas, *Glass*
104 Thal, Laurie, *Glass*
39 Thiery, Becky, *Drawings*
39 Thiery, Thomas, *Paintings*
71 ★ Thomas, Kurtis N., *Prints*
70 ★ Thompson, Joy, *Jewelry/Metal*
53 Titlebaum, Richard, *Paintings*
110 Topp, Pat Diacca, *Enamels*
69 Torres, Louis R., *Metal Sculpture*
5 Townsend, Don, *Paintings*
4 Turner, Bill, *Photography*
17 Tyge, Rosalyn, *Ceramics*

28 ★ Valenchis, Frank, *Prints*
123 Vigiletti, Sylvia, *Glass*
30 Vigland, Alan, *Ceramics*
92 Vinson, David D., *Jewelry/Metal*

25 Wallace, Jim, *Photography*
64 Wallace, Joy, *Etchings*
114 Warner, Todd, *Mixed Media Sculpture*
120 Warren, Fred, *Glass*
101 Warren, Judi, *Paintings/Prints/ Drawings*
101 Warren, Ralph, *Paintings Clay Sculpture*
123 Welo, Larry, *Prints*
112 Wesenberg, Carl A., *Wood Carving*
45 Worth, RoseAnna Tendler, *Enamels*
86 Wright, Neal J., *Fibers*
86 Wright, Susan C., *Fibers*

62 Yager, Jan, *Jewelry/Metal*
139 Yin, Lydia, *Ceramics*
Open B Young, Brent, *Glass*
84 ★ Young, Suzanne M., *Clay Sculpture*

62 ★ Zachary, Ruth, *Prints*
Open A Zeller, Joseph R., *Ceramics*
Open E ★ Zweber, Stan, *Glass*

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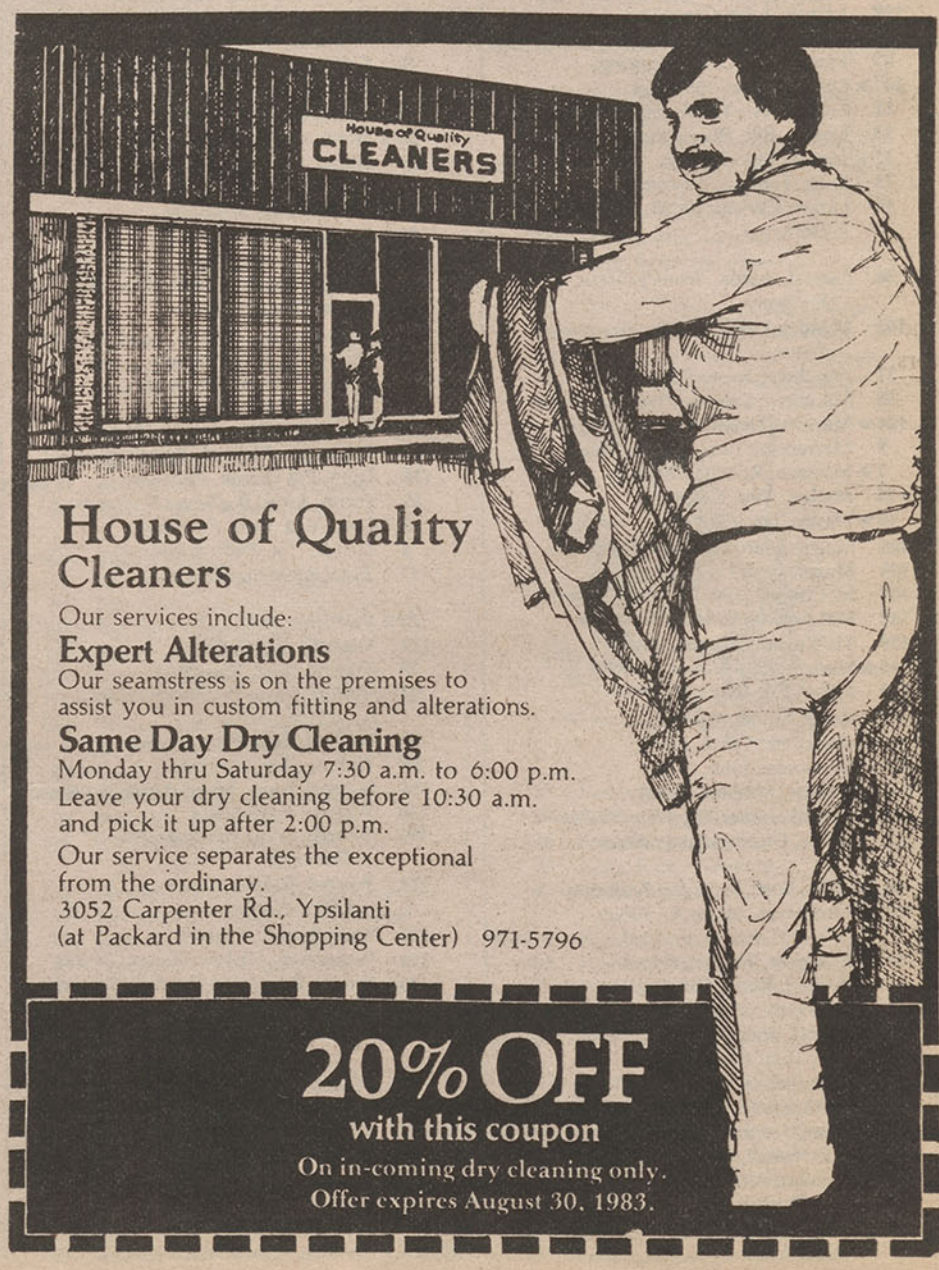
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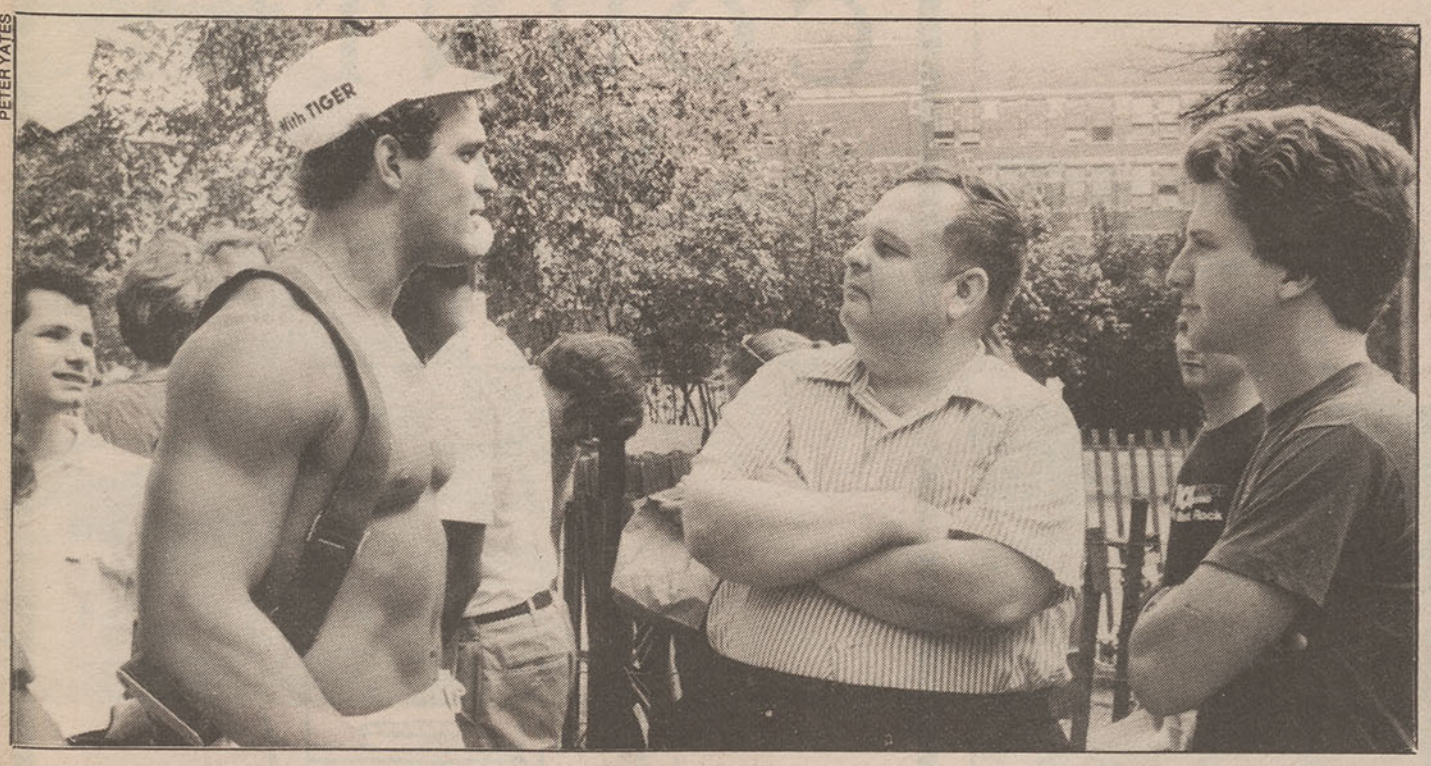
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Hyde Park corner in Ann Arbor

PETER YATES



Confrontation over abortion rights.

During the fair, Ann Arbor has its own version of London's famed "Hyde Park corner" where zealots espouse various causes and points of view. It's situated at the corner of East and South University Streets (at the entrance to the U-M Diag across from Ulrich's Books). There the University grants space to seventy-eight non-profit organizations representing a very wide range of social, political, cultural, and spiritual causes. Here you will find T-shirts, balloons, buttons, books, and posters to buy, an abundance of free literature, and plenty of opportunity to engage in casual talk or heated argument with a motley assortment of fundraisers and activists, or even with fellow spectators.

Since 1983 is not an election year, you will be mercifully spared the many candidates for state and national office who thronged to last year's fair. Partly for the same reason, there is a sharp and sudden decrease in the number of environmental groups with booths at this year's fair. The number of arts organizations who do fundraising at the fair continues to decline. Arts groups have a hard time finding people to staff a booth during the long hours of the fair, and they find that typical fairgoers are looking for immediate gratification, not long-range satisfaction for their artistic appetites.

Apart from these changes, the roster of non-profit groups at this year's fair is typical. It is dominated as usual by various social service agencies, alternative and progressive schools, church and spiritual groups, and above all, a dizzying array of moderately leftist to radical political organizations. This entire area of the fair is often informally referred to as the "political corner," and much of the crowd that gathers here is drawn principally by the prospect of finding new political allies or baiting old political foes.

The one thing these groups have in common is that many of them are on (or beyond) the fringe of our common culture. In some cases the causes they represent are too far out for widespread popular acceptance, and in others they are ahead of their time or still generally unknown. They all see the Ann Arbor art fairs as rare opportunity to get their diverse messages across to an extremely large and at least mildly curious cross-section of fellow citizens.

Organizations scheduled to be present this year are:

AFSCME
All People's Congress
Alzheimer's Disease and Related Disorders Association
American Civil Liberties Union
American Friends Service Committee
American Institute of Aeronautics & Astronautics —U-M Student Chapter
Amnesty International
Ann Arbor Art Association
Ann Arbor Chinese Christian Church
Ann Arbor Democratic Party
Ann Arbor Libertarian League
Ann Arbor New Jewish Agenda
Ann Arbor Symphony Orchestra
Arbor Heights Center
Artists' Equity

Baha'i

Church of Scientology
Committee in Solidarity with the People of El Salvador
Committee to Free Darnell Summer
Common Cause

Democratic Socialists of America
Domestic Violence Project Safe House

ECKANKAR
Emerson School for Talented Young People

Family Law Project
Farm Labor Organizing Committee
The Fund for Animals

Gay Liberation Front

His House Christian Fellowship
Humane Society of Huron Valley

Interfaith Council for Peace

Jewish Idea

Lamax (LCPA)
Latin American Solidarity Committee
Lifespan

Michigan Abortion Rights Action League
Michigan Alliance for Disarmament
Michigan Citizens' Lobby
Michigan Easter Seal Society
Michigan Flyers
Michigan League of Conservation

Michigan Nurses Association (Washtenaw-Livingston-Monroe District #51)
Michigan Voice
Moslem Iranian Students Society
Mothers Against Drunk Driving

National Organization for Women
New Age Universal Life Church Institute of Self Direction

Ozone House

Peace Corps
Perry Nursery School
Physicians for Social Responsibility
PIRGIM

Religious Coalition for Abortion Rights
Revolution Books
Revolutionary Communist Youth Brigade
Rudolf Steiner School

SAFE Energy Coalition
School of Metaphysics
Science for the People
SHALOM
Sierra Club
Socialist Labor Party
Society's League Against Child Molesters
SOS Crisis Center
Spartacus Youth League

Universal Great Brotherhood
U-M Native American Student Association
U-M Women's Studies Program

The Voice of Reason

Waldorf Institute
Washtenaw County Committee Against Registration and the Draft
Washtenaw County Community Services Agency
Washtenaw/Livingston Education Association
Women's Crisis Center
Women's International League for Peace and Freedom
World Peace Tax Fund

Young Workers' Liberation League
Ypsilanti 7th Day Adventist Church

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Saturday 9:00–Noon

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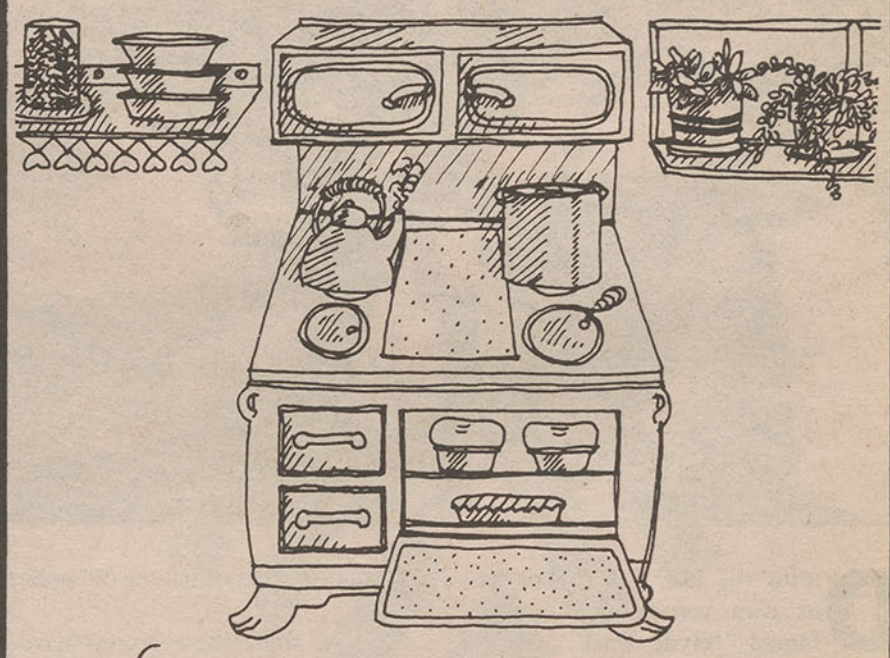
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offer expires August 19, 1983

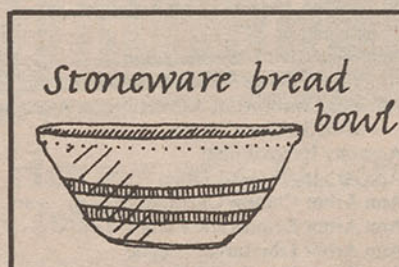


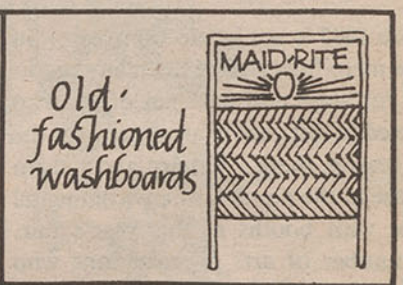
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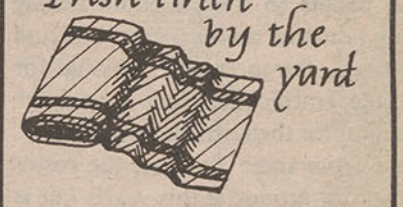


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State Street Art Fair



PETER YATES

Not to be dismissed.

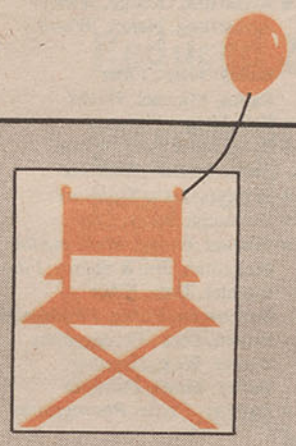
Place: Shopping area in the State Street vicinity, including North University, East Liberty from State to Thompson, and Maynard Street, where the big tent is set up. Also, after one year with no booths on State Street itself, this year six booths have been added on State Street just past the State Theater. (This fair is not to be confused with the Summer Arts Festival, whose campus section is on State Street in front of the Michigan Union.)

Size: 147 artists, up six because of the new booths on State Street.

Organizers: The State Street Area Association, a group of merchants and businesspeople who cooperate to promote the area. Pat Kemeny Macias is the Association's art fair coordinator. Artists' registration fees of $115 ($230 for booths under the tent) pay for the fair organization and overhead, including tent rental, electricity, and restrooms.

For information about next year's fair: Contact the State Street Area Association, Box 4128, Ann Arbor 48106, or call 663-6511. 1984 Fair dates: July 25-28.

History: No other area art fair has undergone such a marked upgrading in recent years. State Street area merchants organized the fair in 1968 to draw attention to their summer Bargain Days promotion and take advantage of the crowds generated by the original Ann Arbor Street Art Fair on South University. At first only Michigan artists were represented, and antiques were also exhibited and sold. Some years it was difficult to distinguish many of the fair's crafts from the standard commercial gifts put out for Bargain Days.



Wednesday–Friday, 9 a.m.–9 p.m.
Saturday, 9 a.m.–6 p.m.

Artists who are demonstrating ..... p. 52
Map showing booth locations and special features ..... p. 52
List of exhibitors ..... p. 52
Indoors...and air conditioned, "Best of Art" ..... p. 52

Recently, however, rules have been developed and enforced to upgrade the quality and establish greater consistency in the fair's exhibits. Nearly all items must now be handcrafted. Where reproductions are permitted, as with original graphics and photographs, they must be numbered, signed, and otherwise identified as a limited edition. (Photo-offset reproductions are not permitted according to fair standards.) In 1979, on-street jurying was instituted for all exhibitors.

Artist selection procedure: Exhibitors are juried at the fair by nine jurors, who include two members of the State Street Area Association, five people professionally involved in the arts, and two collectors. Those who do not score well (about a third of last year's exhibitors) must reapply. This year there were about 300 applicants for 53 places. Applicants send in slides, which are judged for quality, originality, and variety by the same jurors who do the on-street jurying.

Comments: As a result of on-street jurying at recent fairs, the more commercial exhibitors have been culled out of the State Street Fair.

A number of notable craftspeople exhibit in the fair, including potters Sharon Hubbard, Jamie Fine, and Louis Colombarini, printmaker Eng C. Tay, weaver Tom Jipson, and photographers Norm Darwish and Bill Coleman. Fine, a respected potter who moved to Ann Arbor from Boston three years ago, attributes much of the improvements to the efforts of Pat Kemeny Macias, now in her second year as the fair's director. "There's a certain prestige to being in the Street Art Fair (on South University)," Fine states, "and I've been told I would be accepted if I applied there. But I felt that would be abandoning Pat in midstream. I've heard that people make more money in the Street Art Fair, but sales in this fair were better than I had been led to believe. I'm happy here, but I don't know what I'll do in the future."

Interesting new exhibits this year are said to include hand-colored photography by Diane Sowder and Christine Mika, a great variety of basketry, and many jewelers whose work is comparatively inexpensive, whimsical in its designs, and made of bronze, copper, and other metals beyond the usual gold and silver.

Information booths: At Liberty and Maynard in front of Jacobson's and at the corner of State and North University, just in front of the arcade.

Bike parking corral at State and Washington, next to Olga's, staffed by volunteers from the Ann Arbor Bicycle Coordinating Committee. Bring your own lock. Hours: 9 a.m.–9 p.m. Cost: 25¢, good for all four days of the fair at all of the three bike corral locations.

Food: Several restaurants will be selling food and beverages at outdoor cafes set up in front of their regular establishments: Olga's Kitchen, 205 S. State; Yong's Garden Chinese restaurant, 342 S. State; Second Chance, 516 E. Liberty; the Continental Deli, 315 S. State; Jason's, 215 S. State; The Croissant Shop, 211 S. State; and Donburi Japanese restaurant, 215 S. State.



The Kempf House: The historic city-owned house at 312 South Division will be open to the public each day of the fair, noon–5 p.m. There will be tours of the 130-year-old Greek Revival house (50¢ donation), an antique sale, chamber music concerts at 4 p.m., and craft demonstrations by members of the Spinners Flock and tatter Dorothy Lamming (each day), basket weaver Jan Martin (Thurs.), tinsmith Mel Davies (Fri.), and basket weaver Theresa Ohno (Sat.). Lemonade, tea, and cookies are on sale inside the house, and Coke and orange soda are on sale outside. All proceeds raise money to restore the Kempf House music room.



PETER YATES

Last year, the sale on the Kempf House lawn for Ann Arbor's Historic District Commission included Wystan Stevens' postcards.

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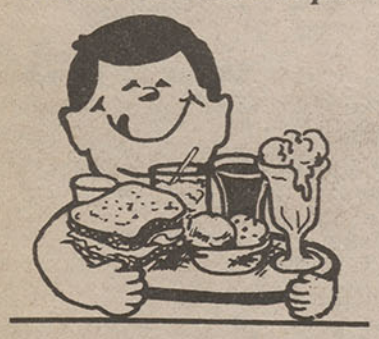
(of these choices)
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- Kona AAA Hawaiian
- Mocha Solu

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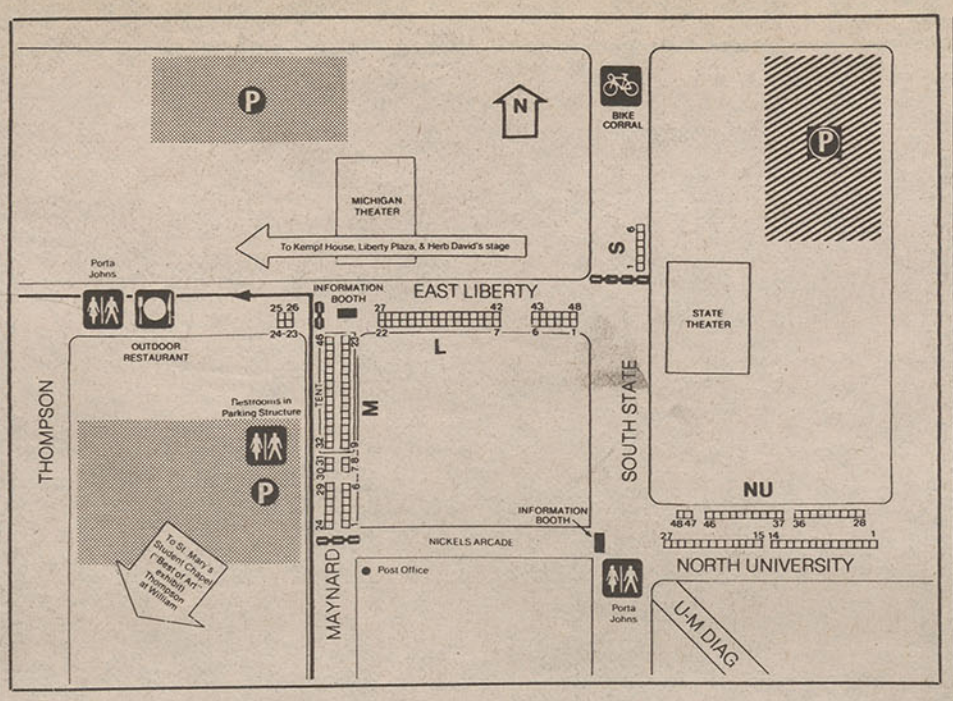
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State Street Art Fair



Demonstrators

Demonstrations: All take place in artists' booths. Check there for times.

Drawing
Paula Rothman, booth NU-23
Linda Swingle, booth L-4

Fiber
R.J. Cline, booth NU-36
Darlene Quilliam, booth NU-30
Kathryn Rockol, booth L-42

Jewelry
Dan Gawne, booth L-33
Douglas Katzman, booth NU-9
Don Rinner, booth M-5
Sharon Teamon, booth M-42

Painting
Frederick Graff, booth S-4
Scott Hartley, booth L-19
Harlan Lam, booth L-24
Hung-Chu Lee, booth M-3

Photography
Diana Sowder, booth NU-16

Sculpture
Judy Hines, booth L-25

Wood
Bert Peters, booth M-33
Phillip Zeller, booth M-2



Exhibitors

NU10 ★ Abbott, Greg, *Sculpture*
L10 ★ Adair, James, *Wood*
NU12 Alexander, Barbara, *Multi-media*
NU43 Allen, William, *Sculpture*
M17 ★ Anderson, George, *Jewelry*
M35 Armstrong, Nancy, *Wood*

NU13 Bailey, Janet, *Fiber*
M18 Bailot, Michael, *Wood*
M15 ★ Bell, Henry, *Painting*
L6 ★ Berg, Bill & Lora, *Wood*
M11 Berndt, Sarah, *Painting*
M13 ★ Bernett, Gary, *Sculpture*
NU40 ★ Bernstein, Barry, *Clay*
M14 ★ Billman, Gregg, *Multi-media*
M45 Bingaman, Jim & Sherry, *Fiber*
NU17 Birchler, Dale, *Fiber*
NU26 Borkowski, Philip, *Photography*
L20 Brown, Dick, *Photography*
M30 Burger, Rick, *Painting*
M23 Burley, Hugh, *Painting*
S5 ★ Butcher, Clyde, *Photography*

M6 ★ Carlsen, Charles, *Leather*
NU14 Cash, Virginia, *Clay*
NU36 ★ Cline, R.J., *Fiber*
L40 Coleman, Bill, *Photography*
NU44 Colombarini, Louis, *Clay*
L2 ★ Conneen, Jane, *Printmaking*
L16 ★ Connolly, James, *Printmaking*
NU47 Cote, Daniel, *Multi-media*
NU38 Cox, Brent, *Glass*
NU6 Cox, William, *Printmaking*
L26 Cross, Bradley, *Sculpture*

L43 Darwish, Norm, *Photography*
NU34 Davis, Dennis, *Wood*
NU32 ★ Declercq-Cannon, Denise, *Multi-media*
L41 Dekel, Emile, *Glass*
L28 ★ Druse, John, *Wood*
M26 Ebgi, Amram, *Printmaking*
L30 ★ Eggert, Kathleen, *Glass*
L18 ★ Eickholt, Robert, *Glass*
M38 Elliston, Joyce, *Painting*
NU20 Fine, Jamie, *Clay*
M12 Freeman, Carl, *Drawings*
L31 ★ Fulton, John, *Photography*

L46 Gallinger, Lynda, *Jewelry*
NU46 Gamble, Dane, *Wood*
M1 Gatewood, Charles, *Painting*
L33 ★ Gawne, Dan, *Jewelry*
L44 Geisheker, Mark, *Painting*
NU37 ★ Godding, William, *Photography*
M39 Goettlicher, Diane, *Multi-media*
M20 Goldbaum, Jon, *Glass*
S4 ★ Graff, Frederick, *Painting*

M24 Hale, Tom, *Painting*
S3 ★ Hall, Charles, *Wood*
NU19 ★ Hardie, Craig & Darlene, *Printmaking*
L29 ★ Harper, Constance, *Sculpture*
L19 ★ Hartley, Scott, *Painting*
L25 Hines, Judy, *Sculpture*
S1 ★ Hubbard, Sharon, *Clay*
M4 Hurley, John & Jerri Finch, *Fiber*

NU21 Jipson, Tom, *Fiber*
M16 Jobe, Ted, *Glass*
L45 Johnson, Bruce, *Multi-media*

NU9 ★ Katzman, Douglas, *Jewelry*
M46 Kibens, Nancy, *Clay*
NU8 Kirchmann, Dennis, *Clay*
M34 ★ Kjorlie, Paula, *Painting*
NU41 ★ Konkle, Wayne, *Wood*
NU27 Kotovsky, Kathy, *Fiber*

L39 Lake, Will & Kay, *Wood*
L24 Lam, Harlan, *Painting*
L9 Larner, Tom, *Jewelry*
M22 Leach, Fred, *Painting*
M3 Lee, Hung-Chu, *Painting*
L11 Lee, Long-Looi, *Painting*
M43 Lim, Marie, *Printmaking*
NU7 Lumsden, Sharon Lappin, *Fiber*
L35 Lung, Johnny, *Painting*
M40 ★ Lutzke, Margaret, *Fiber*

NU22 ★ Makowski, Marcia, *Glass*
NU3 Marcotte, T.J., *Clay*
M36 ★ Markel, Laura, *Jewelry*
M7 ★ Martin, Lisa, *Fiber*
S2 ★ Martin, Loel, *Photography*
NU5 ★ Mathews, Roger, *Glass*
M8 McClung, Catherine, *Painting*
L15 ★ Merchant, Joycelyn, *Jewelry*
L5 ★ Mika, Christine, *Photography*

The Best of Art — Indoors...and air-conditioned.

Place: Lower-level chapel of St. Mary's Student Chapel, 331 Thompson (at William). The only indoor art fair.

Size: 20 artists, the same as last year.

Organizers: Painter Mary Ann Larsen, an exhibitor at the State Street Art Fair from its inception through 1978, and Sandi Lawson, the co-chairwoman of the Huron Valley Chapter of the Children's Leukemia Foundation of igan. 15% of all sales at this fair are donated to the local chapter of the Children's Leukemia Foundation, which provides money both for leukemia research and to pay the medical bills of needy leukemia patients.

History: This fair was started last year by Larsen, Lawson, and Ann Arbor painter Misko Willis, also a former State Street Art Fair exhibitor. Willis recently moved to Maine, so this year's fair has been organized by Larsen and Lawson. The purpose of this fair is twofold: to provide an outlet for artists unwilling or unable to show their work in the outdoor fairs and to raise money for the Children's Leukemia Foundation. For instance, Larson says she had given up exhibiting at the State Street Art Fair because she had grown weary of doing battle with the weather and the crowds, while Willis was juried out of the State Street Fair last year because her exhibit included too many commercially-reproduced prints of her original paintings. (The Best of Art fair allows its exhibitors to show such reproductions.) Mobile-maker John Landsiedel could not participate in the established fairs because his work is too large and vulnerable to the elements to be exhibited outdoors.

Artist selection procedure: The Best of Art is an invitational show. Organizers Mary Ann Larsen and Misko Willis selected the exhibitors, some of whose work they have known for years and some of whom they discovered while searching for new artists at art fairs throughout Michigan this past year. About half of the 20 artists in this year's Best of Art fair are new.

Comments: Unlike the three established fairs, the only attraction at Best of Art is the art work on display. There is no food for sale and no entertainment, but the space, directly beneath St. Mary's sanctuary, is air-conditioned.

NU28 ★ Miles, *Leather*
M25 Millar, J.D., *Leather*
M31 ★ Mondschein, Seymour, *Leather*
M9 ★ Morgan, Daryl, *Wood*
L14 ★ Morrow, Luanne, *Glass*
NU11 Munn, Julia, *Clay*

L36 Nedobeck, Don, *Painting*
L34 ★ Neuenschwander, Dawn, *Printmaking*
L38 Neumann, John, *Painting*
NU1 Nugent, Rick, *Glass*

NU39 ★ Olson, Norm, *Printmaking*
L8 O'Neal, Charles, *Multi-media*

M33 Peters, Bert, *Wood*
L17 ★ Pfau, Darryl, *Wood*

NU30 Quilliam, Darlene, *Fiber*

NU42 Renc, Bill, *Printmaking*
M5 ★ Rinner, Don, *Jewelry*
L42 Rockol, Kathryn, *Fiber*
NU35 Rose, Judith, *Fiber*
NU23 ★ Rothman, Paula, *Drawings*
L37 Rusten, Phil, *Photography*

L27 Salvesen, B. Forbes, *Printmaking*
NU4 Savell, Ann, *Fiber*
M19 Schlobis, Ulrike, *Multi-media*
M37 ★ Secrest, Peter, *Glass*
L12 Shulman, Stuart, *Multi-media*
NU33 Smallcombe, David, *Jewelry*
M28 Smith, Denny & Judy, *Wood*
L21 ★ Smith, Scott, *Fiber*
NU16 Sowder, Diana, *Photography*
M44 Spencer, Edward, *Jewelry*
L3 ★ Steffey, Dale & Dawn Adams, *Glass*
NU24 Steinworth, Linda, *Jewelry*
NU25 Steinworth, Skip, *Printmaking*
NU29 Stopper, Jerry, *Jewelry*
L47 Strailey, Nancy, *Painting*
NU45 Stump, Marilyn, *Painting*
L4 ★ Swingle, Linda, *Drawings*

L7 Tay, Eng, *Printmaking*
M10 Taylor, Dwane, *Painting*
M42 Teaman, Sharon, *Jewelry*
L13 ★ Teger, Allan, *Photography*
NU2 Thomas, Doug, *Clay*
L1 Trisko, Robert, *Jewelry*

L32 ★ Vestweber, Deborah, *Clay*

NU18 Warm Cloud, *Fiber*
M41 ★ Warn, Graceann, *Multi-media*
NU48 Weber, David, *Sculpture*
M29 ★ Wennberg, Jens, & Nancy Miller, *Multi-media*
M32 Wessale, Lyle, *Photography*
L22 Whiting, Bill, *Drawing*
NU15 Wilson, Richard, *Wood*
S6 Wohl, David, *Wood*

NU31 Yen, Margaret Shih, *Multi-media*
M27 Yu, Heshi, *Painting*

L23 Zawadski, John, *Glass*
M2 Zeller, Phillip, *Wood*
L48 Zuckerman, Deborah, *Fiber*

ARTIST LIST

★ indicates new exhibitor to the fair.

Aydlott, Jerry, *photography*
Adylott, Linda, *jewelry*
★ Bott, Mary, *Oil paintings*
Butler, Thomas, *wood furniture*
★ Horwood, Anita, *rosemaling (Scandinavian-style painting)*
★ Horwood, Bob, *tinsmith*
Landino, George, *sculpted wooden toys*
★ Landsiedel, John, *paintings, landkites, mobiles*
Larsen, Mary Ann, *acrylic paintings*
Leonardi, Steve, *watercolor paintings and pen & ink drawings*
McClelland, Kim, *scrimshaw on ivory*
Mueller, Beth and Nelson, David, *porcelain tableware and decorative art*
Nichols, Ernestine, *enamels*
★ Nolin, Sharin, *calligraphy illustrated with watercolor paintings*
★ Thompson, Philip, *pen & ink drawings and etching*
Thompson, Suzy, *clay*
Willis, Misko, *prints of "Rainbow Series" paintings*
★ Wood, Marisa, *acrylic paintings*
★ Young, Albert, *blown-glass sculpture*

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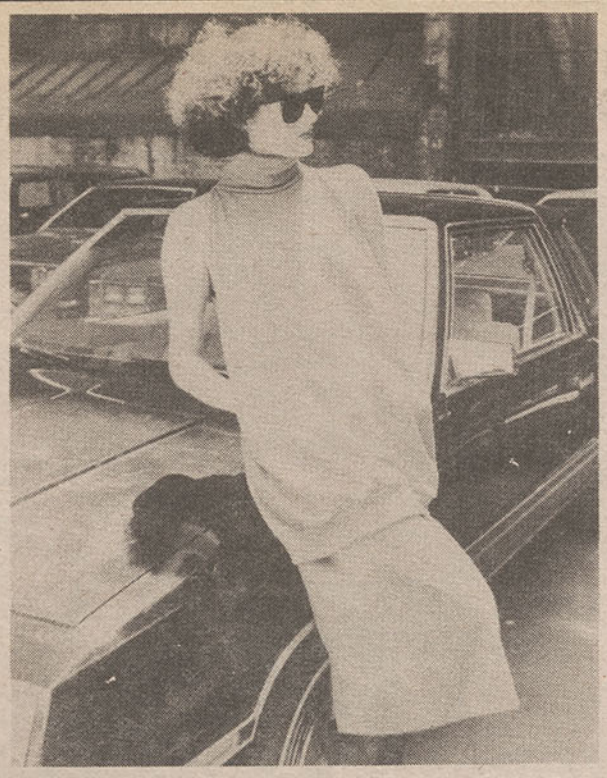
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Summer Arts Festival
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Kathie LeSueur	Christopher Bragg	and many more...

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Summer Arts Festival

The hippie "free fair" has become a professional arts support group, with fairs on State and Main.



PETER YATES

Place: There are two locations, one on Main Street between William and Huron, and one on State Street in front of the Michigan Union and Angell Hall, between William and South University.

Size: Nearly 600 exhibitors occupy 515 booths, 330 on State Street and 185 on Main Street. The Festival is the same size as last year.

Organizer: The University of Michigan Artists and Craftsmen Guild, associated with the U-M Office of Student Development, puts on the fair. The Guild is an arts support organization with two full-time professional administrators, director Helen Welford and associate director Rita Bartolo. Terri Marra is the membership coordinator. A full-time secretary and part-time work-study students and volunteers round out the staff. The 14-member board of directors consists of 10 exhibitors, a University of Michigan representative, an attorney, and two local businesspeople.

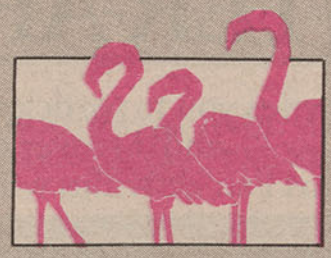
The Guild's intent is to include artists and craftspeople of all levels of experience, to foster their development, and to provide them with a market. (It also sponsors a juried Christmas Art Fair, held December 10–11 this year at the U-M Coliseum. Another juried show, "Art '83," is tentatively scheduled for October 1–9 at the Briarwood Mall.)

As a result of the Guild's egalitarian membership policy, its 700 exhibiting members and nearly 600 associate members range from beginners to experienced artists and craftspeople. Many are students. Non-students may join as associate members (who may share a booth with an exhibiting member at the Summer Arts Festival or compete for a booth at the Guild's other fairs) or as supporting members (who have no exhibiting privileges) for $15 a year. Associate members can become exhibiting members as soon as spaces open up. The number of exhibiting members is fixed at 700, so associate members spend an average of about 2½ years on a waiting list to become exhibiting members. (This year, as usual, about 70 new exhibiting members were added.) Summer Arts Festival exhibitors pay a registration fee of $130 to help cover the costs of organizing the fair.

Guild members and the general public may take non-credit art and crafts courses from ArtSbase, the Guild-sponsored program offering courses and intensive weekend workshops on the U-M campus. Eight-week courses cost from $30 to $45; the fall term begins in late September. The Guild also offers a resource file, health insurance (very important for self-employed craftspeople), and a bi-monthly newsletter with information for professional artists on business management, marketing opportunities, health hazards, and legislative issues about the arts. Members of the year-old Friends of the Guild receive the newsletter and are eligible for discounts on ArtSbase classes.

For information about the Guild and next year's fair: Contact the University of Michigan Artists and Craftsmen Guild, 2400 Michigan Union, Ann Arbor 48109, or call 763-4430. 1984 fair dates: July 25–28.

History: As the crafts movement blossomed in the late Sixties and early Seventies, many artisans who did not apply to the existing South University Street Art Fair or who were not accepted by it began to set up shop informally along adjoining streets and the U-M Diag. The established Street Art Fair, which bore the costs of promotion and organization, regarded the impromptu artisans as "poachers" and began working with University officials to limit their activities. In response, a group of U-M art students organized a "free fair" in 1971. It was free in two ways: open to all without jurying, and open without a fee. Participants got permission from University officials to have blankets and booths along South and East University bordering the campus.



Wednesday–Friday, 9 a.m.–9 p.m.
Saturday, 9 a.m.–6 p.m.

Entertainment in front of the Michigan Union . . . . . see Entertainment section, p. 63

STATE STREET SECTION
Map showing booth locations and special features . . . . p. 58–59
Food stands . . . . . p. 58
List of exhibitors . . . . . p. 58–59

MAIN STREET SECTION
Map showing booth locations and special features . . . . . p. 60
Food stands . . . . . p. 60
List of exhibitors . . . . . p. 60

In organizing the first "free fair," the U-M Artists and Craftsmen Guild was formed. From the beginning it was based on the concept of linking students and professional, career-oriented artists and bridging the gap between formal art school education and those artists and craftspeople practicing in the real world.

By the summer of 1972 the free fair had 200 exhibitors, registered in advance. A large number of these exhibitors were out-of-town artists who worked the national art fair circuit and for whom the Guild fair was a way to take advantage of the Ann Arbor Art Fair without having to get into the juried Street Art Fair. In 1973 the Guild fair became known as the Summer Arts Festival.

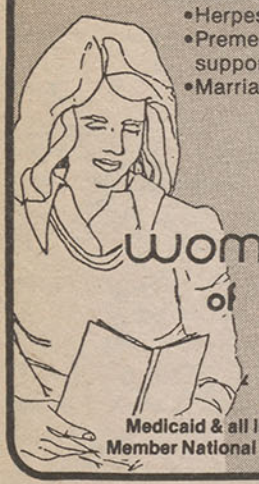
In 1974 Main Street merchants, hoping to draw more crowds to their midsummer sidewalk sales, invited the Guild to hold the festival on Main Street, too. The Main Street section has gradually become so well established that for the past few years its exhibitors have done slightly better financially than those in the fair's campus section. In 1980 the campus section was moved from East University to State Street when the University began to work on transforming East University into a pedestrian mall.

As the Guild has developed and enforced higher standards, official relations between the Ann Arbor Street Art Fair and the Summer Arts Festival have evolved from antagonism into cordial cooperation. Among longtime organizers and participants in the two fairs, however, relations are sometimes still rather strained. Some in the Guild fair regard the Street Art Fair as too snobbish, while some in the original Street Art Fair still see the Guild fair as an intrusive Johnny-come-lately. Some workers in the Street Art Fair information booth were heard last year to discourage spectators from bothering to visit the Summer Arts Festival.

Artist Selection Procedure: Because the Guild is dedicated to promoting the development of the arts and crafts at all levels, it can't use a normal jurying procedure, which would weed out less experienced exhibitors. And less experienced craftspeople don't necessarily do inferior work. For instance, beginners can be unusually inventive, and they can do simple things well, while experienced craftspeople may never attempt anything beyond producing a few designs that sell.

How can an egalitarian organization improve the quality of its members' work without becoming doctrinaire? That's the problem the Guild has been wrestling with in recent years. An initial step—applying rules that require that *all* goods at the fair, even belt buckles on handmade leather belts, for instance, be handcrafted—was taken in 1976.

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•Marriage license testing

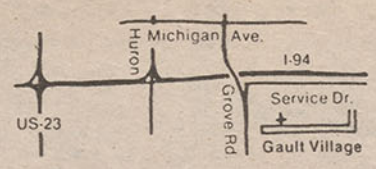


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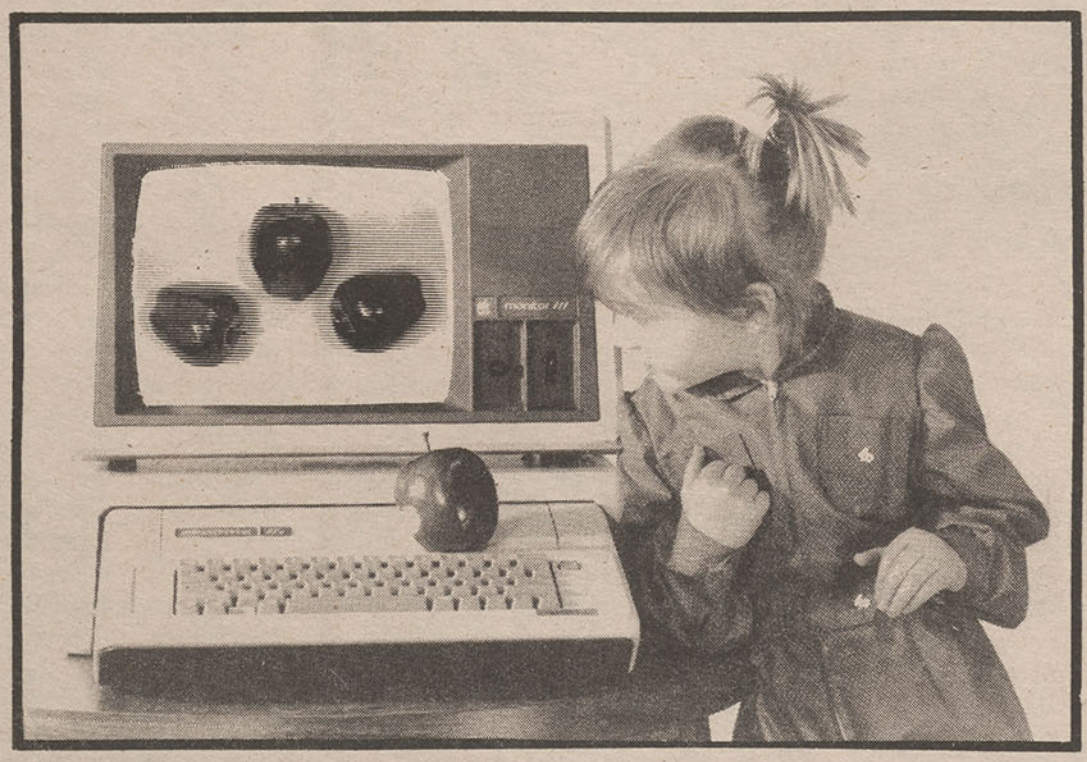
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Summer Arts

In 1981 the Guild initiated a standards procedure designed to allow for many levels of expertise and at the same time to keep experienced exhibitors from stagnating and cranking out the same old designs. (This procedure has not yet gone into effect.) A standards committee for each medium, composed of six to eight members and outside professionals, ranks the work of each Guild member as master, journeyman, or artisan. (Initially, the bottom category was designated "apprentice," but this term was felt to be too derogatory.) These unpublished rankings, disclosed to each artist individually, are to be reviewed periodically—every two years for artisans, three years for journeyman, and five years for masters.

The first standards reviews, started this past June, will be tabulated this fall to take effect in February, 1984. It is expected that artisans would move up to journeyman after the first review, and that journeymen and masters would continue to show significant signs of improvement or innovation in their work. After some retooling of the original evaluation form to make it simpler and include "constructive criticism" of each artist's work, this new system has gained almost universal approval from the Guild membership. Finally, the Guild feels it has in place a selection procedure that can serve its twin goals of maintaining openness and fostering creativity.



Comments: Of the three fairs, the Summer Arts Festival certainly offers the most varied assortment of exhibitors and merchandise. Many new exhibitors are as well established and as innovative as the better artists in the Street Art Fair, and a number of exhibitors who have been with the Guild since the days of the "free fair" have matured into highly skilled and inventive artists and craftspeople. The Guild's flexible selection procedure makes for a broader range of experimental possibilities, some successful, some not. Many Guild exhibitors say they prefer this fair to the Street Art Fair because their aim is to produce high-quality work which is not at all avant-garde but which is accessible to common tastes and the average person's budget. Finally, the Guild's many beginning craftspeople produce less expensive items that appeal to casual buyers.

So, though there's certainly some mediocre work at this fair, it's balanced by some finely crafted and/or unusually creative work. The fair is well organized and intelligently promoted.

There is little to choose between the Main Street and campus sections of this fair in terms of quality or sales. Some

Festival

artists prefer the Main Street section because it is less congested and is well supplied with restaurants. Others prefer the campus location in front of the Michigan Union where the people-filled lawns, the wide selection of outdoor food, and the official and unofficial entertainment creates a more exciting (and exhausting) festival atmosphere.

Entertainment: Programming by Eclipse Jazz is held on the stage in front of the Michigan Union. (See entertainment calendar starting on page 65.)

WUOM (91.7-FM): U-M's public radio station will have broadcast and information booths in front of the Literature, Science, and Arts Building, just north of the Michigan Union on State Street. Also, there's a giveaway of 100 helium-filled balloons a day during the fair, demonstrations of tape-editing and of an audio digital disc player (a high-tech turntable), and tours of the station. Live broadcast schedule: "The Morning Show" (Wed.–Fri. 9–10 a.m.) and "The Noon Show" (Wed.–Fri. noon–1 p.m.), both featuring special live interviews with local artists and other personalities; "Afternoon Musicale" (Wed.–Fri. 1–4:30 p.m.); and "It's Up to You" (Thurs. 8–10:30 p.m.), a classical music request show tonight dedicated to exhibiting artists who will be scouted for their requests.

Demonstrations: Exhibitors, including portrait artists, are encouraged to demonstrate their crafts in their booths. There is no official list or schedule, but likely demonstrators on Main Street include marquetry (a kind of inlaid wood) by David Dizinno (booth E-23), painting by LeGault Thomas (booth C-23), and Bill Saling playing with his handmade wooden clog dancers (booth A-10). On State Street, Dave Stevens will make kinetic sculptural toys (booth J-19) and Peter Cooney will play his handmade dulcimers (booth T-2).

Bike parking: A bike corral in the Civic Theater parking lot at Main and William will be staffed by volunteers from the Ann Arbor Bicycle Coordinating Committee. Bring your own lock. Hours: 9 a.m.–9 p.m. Cost: 25¢, good for all four days of the fair at all three bike corral locations. For information, call 994–2814.

Information booths are on State Street in front of Angell Hall and on Main Street at Liberty in front of the Kay-Jay. T-shirts and canvas bags are on sale at the information booths.

Food, including All-American treats and international specialties, is available at outdoor booths on campus on Union Drive (the circle at the side entrance of the Michigan Union) and downtown at various locations.

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Wind chimes	25%
Soft sculpture *(balloons, ice cream cones, etc.)*	20%
Best mug collection in Ann Arbor!	15%
Silver—*rope chain, braided, and beautiful dragon pendant on chain*	35%
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Summer Arts Festival

State St. food stands

Afghanistan Banana Stand: apples, peaches, oranges, bananas, nectarines, plums, mangos, papayas, cherries

All People's Congress: bagels with lox and cream cheese; bagels and cheese, salami, or pastrami; potato chips; penny candy.

Child and Family Services: soft drinks, Haagen-Dazs

Clonlara School: hot dogs with buns, condiments, Coca-Cola

Corner Cottage School: nachos, soft drinks

Farm Labor Organizing Committee Support Group: tostadas, burritos

Magic Pan: strawberry crepes

Kappa Alpha Psi: Coca-Cola

Michigan Union: Polish sausage with onions & green peppers, gyros, Italian sausage sandwiches, chips, popcorn, fresh fruit cup, "Melonade" juice, donuts, coffee, juice, soda

B. Ostro: natural fruit juice popsicles

Peachtree Preschool Workshop: snow cones

Raja-Rani Indian restaurant: Indian food, including a vegetable combination, mattar paneer, rice dal pappadam, chicken curry, chappaties, salads, soft drinks

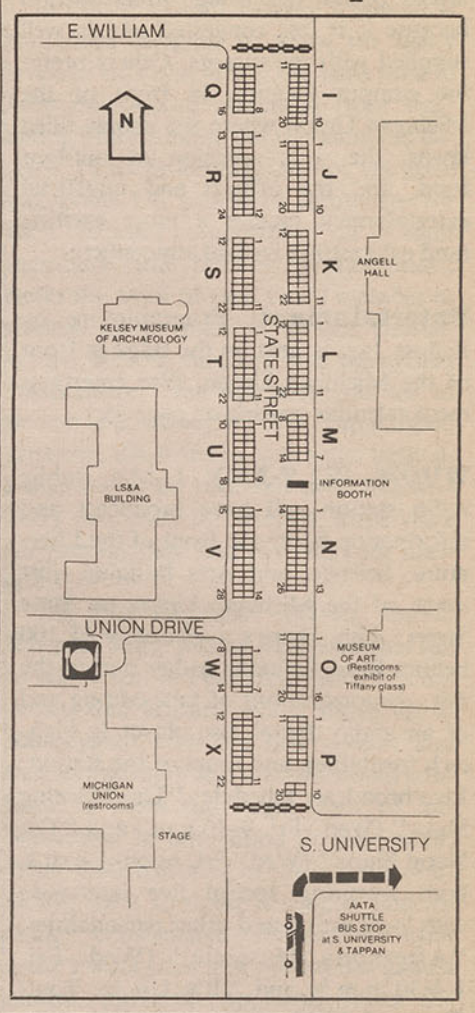
Riverfront Enterprises: hand-squeezed lemonade, funnel cakes, 7-Up

Sun Bakery: pizza, sweet rolls & muffins, apple cid banana, blueberry, & strawberry smoothies

Jaycees Waushau: roast beef on buns, barbecue beef on buns, coffee, Cola-Cola

Zonta International: meatball sandwiches

State Street map



State Street exhibitors

BATIK

L–1 Erlewine, Phyllis
X–1 Fitzharris, Elizabeth
L–16 Jellema, Ruth
R–16 Mooney, Sandy
L–3 Romaine, Judi L.
X–5 Sneden, William
P–10 ★ Whitney-Briegel, Susan

CERAMICS

R–17 ★ Andrews, Marilyn
K–16 Barres, Adele
J–17 Benson, Rex
M–14 Benzinger, Jan
Q–12 Biehl, Linda
V–12 Bier, Ray
P–20 Black, J. Robert, Jr.
P–5 Bolt, Susan
P–14 ★ Branca, Barbaranne
N–20 Brophy, Jay
T–10 Carmichael, Dan
X–20 ★ Carpenter, Robert
I–4 Chaikin, Linda
R–11 Christopher, Betty
K–17 ★ Clancy, Joyce
M–8 Cline, Carol
L–18 Curtler, Doug
P–18 Dabbert, Dave
P–17 Dabbert, Pat
V–18 Davis, Jim C.
I–20 Dean, Callie
T–14 Evans, Dick
L–22 Evans, Rod
P–11 Fahselt, Betty
T–6 ★ Fetterolf, Karen
W–9 Fleck, Patricia Eve
I–17 Flickinger, Paul
N–1 Freimarck, John
T–15 ★ Galick, Robert
J–16 Genszler, George
J–16 Genszler, Leslie
X–18 ★ Gladys, Joan
S–1 Gogin, Jay
M–13 ★ Gotts, Lori
I–4 Grau, Pam
I–14 Green, Bruce
J–2 Healy, Susan
R–8 ★ Heerspink, Brent
L–5 Hoeft, Dick
W–14 Hubbard, Dennis
R–24 ★ Hyne, Aileen
P–7 Johnson, Peter F.
M–13 King, Doris
O–8 King, Sara
Q–4 Kirk, Edward
O–6 ★ Klutchko, Carolyn
M–1 ★ Kontonickas, Chris
M–1 Kontonickas, Pat
N–6 Koucky, Charles
S–3 Krueger, Tom
O–14 ★ Lahti, Julia
O–14 Lahti, Keith
M–2 LaMers, Evelyn
W–4 Larson, Angela
V–21 Lauer, Jim
O–11 LeSueur, Kathleen
U–10 McAlpine, David
N–13 Miller, Gary
P–9 ★ Moffit, Jo An
J–6 Montgomery, Bruce
V–26 Moore, Donna
V–28 Nagengast, William
P–13 Nelson, David
L–11 Nelson, Douglas
T–22 Niedzwiecki, Jon
K–19 O'Keane, James
V–13 ★ Olszewski, Steven
W–8 Osborne, Nora
K–4 Packard, Carol
I–11 Pollet, Phil
R–8 ★ Porter, Julia
N–18 ★ Racine, Margo
S–16 Quick, Ada
R–21 Reinert, James
X–15 Remsen, I. B.
J–13 Risak, Ed
X–7 Roeda, Carol
I–8 Roggow, Larry
T–18 Rosenbloom, Carol
N–11 Ross, Kelly
Q–14 ★ Rutherford, Gaye
P–2 Salveson, Raye
V–10 ★ Schwarz, John
S–19 ★ Seibenick, John
W–2 Smilove, Stephen
N–14 Smith, Stephen
S–6 Stevens, Rose
Q–16 Taggart, Steve
Q–8 Thielen, Sally
U–9 Tudzarov, Georgi
V–16 Turner, Jack
R–17 ★ Van Assche, Andrew
N–26 Voorheis, John
K–6 Wagar, Catherine
L–17 ★ Weaver, Sally
L–12 ★ Woods, Ken
V–6 Yourist, Kay

ENAMELLING

O–19 Pinkus, Ruth
O–12 Sutton, Anthony

FIBERS: quilting, soft sculpture, clothing, pillows, etc.

K–6 ★ Barres, Adele
R–13 ★ Burtch, Lora
V–26 ★ Burtscher, Kathy
P–1 ★ Carlstrom, Lucinda
I–20 ★ Dean, Callie
X–8 Fowler, Laurie
K–10 ★ Ham, Yvonne
M–7 ★ Hart, Gay
Q–10 ★ Henry, Polly
W–14 ★ Hubbard, Vikki
J–3 ★ Justice, Rulon
V–7 McDonald, Penelope
N–2 ★ Marra, Lisa
J–4 ★ Musgrave, Janet
I–19 ★ Ochsenschlager, Nancy
U–5 ★ Reid, Marlene
Q–14 ★ Rutherford, Gaye
S–9 Schleif, Gary
Q–15 Taggart, Sharon
X–19 ★ Thelen, Bill
T–12 Hayes, Victoria
K–6 Wagar, Catherine
V–15 White, Ann
V–14 Winter, Susan

FOLK ART

L–15 ★ Berari, David
M–10 ★ Bishop, Ronald
S–11 ★ Cacich, Frank
I–15 Ellison, Lucinda
K–22 ★ Huff, Barb
O–4 ★ Kelly-Weinauer, Sue
I–2 ★ Naselli, Paula
Q–2 Potts, Ronald
P–4 ★ Richard, Robin
J–19 ★ Stevens, Dave
P–4 Torres, Pamela
Q–7 ★ Vandenberg, Vivien

GLASS: blown

S-4 ★ Johnson, Roy
K-11 Keller, Marlene
K-11 Swan, David

GLASS: etched

M-3 Rothfuss, Mike

GLASS: stained & leaded

J-5 Brooks, Sally
O-7 Cramer, Bob
K-2 Cunkle, James
K-16 Eikenberry, Braxton
V-22 Elwell, Michael
I-12 Heil, Timothy
T-4 Higgins, Frank
U-7 Hill, Karyl
R-24 Hyne, Aileen
S-4 ★ Johnson, Roy
L-6 Lahy, Carol
S-13 ★ Lang, W. Paul
S-5 Latta, Kathryn
S-21 Lichtenstein, Ron
N-10 McClennan, Judith
O-2 Myers, Michael
R-2 Noblet, Stephen
M-4 Rife, Jamie
V-5 Segal, Neil
P-19 Vavrina, Bob
L-9 ★ Warmuth, Jeff
W-7 ★ Wells, Steve
P-10 ★ Whitney-Briegel, Susan

JEWELRY

L-13 Aires, Nancy
V-9 ★ Alfille, Eve J.
T-8 Babcock, Wayne
U-4 Beling, Mark
J-18 Berry, John
M-10 Bishop, Marilyn
M-10 Bishop, Ronald
X-21 Bourque, Jean
M-21 Bourque, Szari
J-9 Brenner, Peter
R-12 Christopher, Kenneth
J-11 Cyberski, Joe
T-5 Dabrowski, Barbara
J-2 Diem, John
W-13 Doss, John
S-21 ★ Faluso, Corrine
I-9 Fitzpatrick, Kathleen
I-6 Forner, Susan
J-14 Forney, Jack
T-7 ★ Gill, John
X-18 Gladys, Chet
O-17 Horton, Kit
P-8 Juneau, Pat
T-11 ★ Kazmierski-Dunker, Mary
O-4 Kelly-Weinauer, Sue
J-11 Keyes, Anne
X-4 Kroeger, Loreen (Lori)
N-24 Kudla, Frank
N-15 LaVelle-Beck, Jeannine
V-1 Lerfald, Lee
V-27 McMurry, Vitrice
X-16 Metal-8
K-13 Miranda, Rishar
V-12 Nelson, Elizabeth
X-2 Parsons, David
L-8 Plumail, Michel
R-12 ★ Ray, Ron
O-3 Robbins, Kim
J-5 Rubenstein, Janet
L-10 Seidel, Carolyn
P-16 Shapera, Deborah
T-1 Skalski, Rochelle
K-14 Skarda, Robert
X-17 ★ Striewski, Ted
V-17 Sucherman, Barbara
T-11 ★ Taylor, David
O-16 Terry, Bob
R-19 Thibodeau, Ralph
J-14 Vorgang-Forney, Marian
N-25 Wenckus, Jon
S-8 ★ Wilson, Kathryn

LEATHER

V-3 Amsler, James
W-10 Barnes, Mike
W-6 Burrell, Curtis
R-5 Holden, Nancy
N-17 Liss, Karl
I-3 Makela, Eric
N-21 Olen, Barry
N-4 Radcliffe, Susan
S-15 ★ Rosati, Artie
I-16 Sizemore, Mark
O-5 Tenenbaum, Dave
K-15 Vergith, Wayne

MIXED MEDIA

K-8 Baldwin, Anita
P-1 Carlstrom, Lucinda
S-18 Niece, Bonnie
U-15 Moore, Shawn
O-3 Robbins, Richard

PAINTING

S-12 Alhades-Sherman, Grace
S-12 Alhades-Sherman, Marti
K-9 Baldwin, Walter
R-23 ★ Ball, Kevin
Q-5 Benson, Henry
T-17 Bloemker, Le
O-18 Budris, Joan
X-20 ★ Carpenter, Robert
J-7 Councilor, Carol
Q-15 Dimmer, Phil
X-6 ★ DuRussel-Esston, Thomas
U-3 Granbush, Ellen
W-1 Hallen, Leonard
W-11 ★ Hamady, Susan
J-1 McCarthy, Ozora
T-21 Matsui, Pat
U-15 Moore, Shawn
I-8 Naselli, Paula
T-3 ★ Nash, Mary
M-6 Olson, Sarah
V-4 Partridge, Irene
X-12 Robinson, Alice
L-20 Schary, Emanuel
I-18 Sirko, Helen
M-9 Strang, Francis
V-19 Sullivan, Kay
J-10 Tacke, William
Q-15 ★ Taggart, Sharon
N-19 Talbot, Jonathon
R-7 Thorne, Joan
P-3 Weyant, Carroll
P-3 ★ Weyant, Eugene
P-6 Williams, James
N-16 Woody-Cornelius, Donna

PHOTOGRAPHY

K-21 Dokas, Richard
M-12 Laverne, Robert
N-9 Miller, Paul
U-2 Morse, James
N-23 ★ Nureyeu, Marjurie
R-9 Pennington, Donald
O-20 Pinkus, Walter
I-13 ★ Wilke, Robert

SCULPTURE

L-13 ★ Aires, Nancy
S-10 Amidei, Jack
V-20 Bergasse, John
L-7 Bucha, Mike
K-2 ★ Cunkle, James
K-7 Dalton, Darby
X-22 Dalton, Sonny
L-2 ★ Diem, John
J-8 Gerding, Charles
J-20 Hay, Dan
N-22 Henevald, Jim
U-7 ★ Hill, Karyl
W-12 Honeck, Francis (Butch)
O-15 Joyce, Patricia
P-8 Juneau, Pat
U-18 McCall, Lee
J-1 McCarthy, Ozora
L-14 Olsen, G.E.
K-12 ★ Ray, Ron
I-1 Romano, Joseph
R-4 Schmidt, Ron
S-20 Schwartz, Joyce
W-5 Shapiro, Shep
U-14 Sottile, Samuel, Sr.
U-13 Sottile, Samuel, Jr.
U-8 Tinsley, Rita
T-20 ★ Voorheis, Maureen
X-3 Wallace, Leon
R-10 Yano, Thomas

SPECIALIST

O-9 Allen, Mark
L-21 Anderson, Stephen
O-13 Barnes, Matthew
T-2 Cooney, Peter
Q-13 Goral, Helmut
X-11 Herskovitz, Irene
X-11 Herskovitz, Sandor
R-20 Jansen, Ira
R-1 Kaulins, Jan
N-8 Patterson, Jenifer
V-24 Rice, Richard
S-14 Schick, Wanda
Q-11 Strait, Stephen
O-10 Walker, Patti
S-7 Wilson, Gary

TEXTILES: weaving, macrame, etc.

T-16 ★ Carmichael, Lynne L.
R-3 Fogarty, Gerry
R-18 Hense, Ann
O-4 ★ Kelly-Weinauer, Sue
N-6 ★ Koucky, Nancy
E-9 ★ Listing, Diana
I-10 Mink, Marjorie
N-18 Racine, Margo
I-7 Roggow, Carol
Q-11 ★ Strait, Christine
Q-11 Strait, Stephen
T-12 ★ Trestain, Charlene
P-10 ★ Whitney-Briegel, Susan

TWO-DIMENSIONAL: collage, prints, watercolor

R-14 Boehm, Chloe
R-22 Brady, Michael
P-14 ★ Cohen, Jan
L-7 Bucha, Mike
J-12 Clark-Risak, Julie
M-5 Didier, Cecilia
U-11 Dienstag, Mildred
R-15 DiGaetano, Beverly
X-6 ★ DuRussel-Weston, Thomas
X-18 Gladys, Joan
L-7 ★ Gray, Margo
M-7 Hart, Gay
U-7 ★ Hill, Karyl
W-7 Isaacson, Jim
Q-3 Kizer, Nancy
V-2 Lerfald, Lawrence
W-3 Louvier, Nancy
V-1 ★ McKirdy, David
R-6 Nicolson, Fran
S-17 Parkinson-Holtrey, Jo Ann
S-13 St. John, Barbara
L-20 ★ Schary, Emanuel
N-19 Talbot, Jonathon
K-20 Tasco, Irving
K-12 Thornton, Barbara
Q-9 Zubritsky, Leo
V-23 Zytkewick, Susan

WATERCOLORS

U-8 ★ Beaubien, Donna
M-10 ★ Bishop, Marilyn
R-14 Boehm, Chloe
R-22 Brady, Michael
R-15 DiGaetano, Beverly
X-6 ★ DuRussel-Weston, Thomas
T-13 Erickson, Russ
U-3 ★ Granbush, Ellen
P-15 Kargilis, Alexandra
K-3 Metzler, Jan
R-6 ★ Nicolson, Fran
V-4 Partridge, Irene
U-7 Piekny, Stanley
X-12 Robinson, Alice
K-1 Rocheleau, Jane
I-18 Sirko, Helen
M-11 Skarritt, Jacqueline
R-7 Thorne, Joan
V-25 Wander, Gustave
S-2 Watson, Donna

WOOD

Q-6 Brown, Judith
O-2 Butler, Tom
S-11 Cacich, Frank
L-19 Cary, David
Q-1 Coelius, William
N-7 Czuk, Peter
T-19 ★ Dixon, Michael
U-16 ★ Garvelink, Frank
X-10 ★ Gomes, Dan
U-6 Griffith, Harry
W-1 ★ Hallen, Leonard
N-3 Hippler, Joseph
S-4 Johnson, Roy
U-1 Kolberg, Kirk
R-23 ★ Lopez, James
P-10 ★ McClure, Bobbe
P-10 ★ McClure, David
X-9 Morge, Raymond
O-1 Munn, Lance
O-2 ★ Myers, Michael
T-9 Ostrowski, Robert
V-11 Ott, Rick
K-5 Packard, R. James
S-17 Parkinson-Holtrey, Jo Ann
J-8 ★ Rose, Virginia
N-12 Smith, Hank
S-22 ★ Snyder, Phoebe
X-14 Sprague, Sharon
I-5 Swanson, Jim
L-4 Thurkow, Pat
X-13 Ulery, John
N-16 Woody-Cornelius, Donna

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Main Street exhibitors

BATIK

F-4 Abel, Cynthia
H-23 Marrett, Robert
A-7 Voigt, Molly

CERAMICS

B-19 Anderson, Ken
B-9 Andrews, Wayne
C-14 ★ Beach, Harriett
F-6 Bogart, Robert L.
B-2 Briscoe, Johanna
B-2 Briscoe, Robert
G-6 Broderick, Janet
G-20 Brown, Thomas
C-9 Case, Daryl
H-4 Christensen, Joan
H-24 Clayton, Burneta
F-13 Cooney, Katy
G-1 Crumb, Michael
H-11 Davis, Donna
C-21 ★ Diana, Chris
G-18 Dressler, Patrick
C-19 Emrick, Terry
F-11 Farley, Heide
D-7 Finesilver, Nancy
B-17 Fogarty, Paul
E-12 Fry, Sharon
D-16 Geyer, David
C-22 Gibson, Barbara
D-18 Greenman, Emerson
D-18 Greenman, Marjorie
E-15 Hemmes, Pamela
G-10 Hensel, Susan
H-26 ★ Holden, Jane
G-15 ★ Hope, Michael
C-11 ★ Horste, Cynthia
E-10 Jensen, Ken
G-12 Jepson, Barry
H-6 Joumas, George
F-2 Kendall, Robb
C-11 ★ Kinkle, Sandra
H-3 Krause, Gordon
F-23 LaPlante, Deborah
B-5 ★ Meech, Rita
H-16 ★ Odiorne, Faith
B-5 Oss, Terry
B-15 Palmer, Carolynn
H-15 Porter, Spencer
B-10 Pounder, Stephen
E-22 Reynolds, Ron
H-14 Saenger, Peter
F-5 Seward, Janet
G-16 Simon, Sharon
A-21 Sloniker, Susan
C-14 ★ Sokolovich, J.
E-17 Stoll, Pat
F-17 Tilton, John
IA-4 ★ Vanderkooi, Lenore
C-1 ★ Wagner, Marlene
G-17 Weisgram, Mary
B-25 Wood, Ann Cecilia
G-11 Zakala, Diane
H-1 Zaros, Rosene
G-25 Zeber, Claudia

ENAMELING

D-14 Austin, Jean

FIBERS: pillows, soft sculpture

E-4 Couch, Beverly
A-15 ★ Davis, Karen A.
D-19 ★ Jacobson, Anne
D-19 ★ Jacobson, Jeffrey
C-6 Kent, Rita
B-3 Kuehne, Hal
B-3 Kuehne, Melinda
A-20 ★ Ridella, Sandra

FOLK ART

B-20 Bilyeau, Amanda
D-2 Edwards, Victor
G-23 ★ Fritz, Madeline
D-8 Halliburton, Wilma
C-8 ★ Turner, Patricia

GLASS: etched

A-18 Bantle, Thomas
D-4 Csokas, Joseph
A-18 Osius, Timothy
G-7 Pellar, Ken
G-7 Pellar, Sharon

GLASS: stained & leaded

A-18 Bantle, Thomas
F-3 Codd, Marilyn Barry
C-1 ★ De-Smith, Laura
B-23 Key, Charles
B-12 Nabholz, Martin
A-18 Osius, Timothy
H-27 ★ Ott, Mary
B-23 Porter, Mack
H-27 ★ Ryan, Anne
A-3 Swemba, John

JEWELRY

H-5 Bowen, Lynn
C-12 Bucklew, John
F-22 Cohn, Lee
D-9 Crawford, Bernard
D-12 Dyer, Ben
F-11 ★ Farley, Heide
C-5 Gliński, Wanda
H-15 ★ Kasotis, John
H-8 Loiko, Bob
A-22 Martin, Richard
E-3 Michlin-Ennis, Joan
B-4 ★ Reece, Carol
F-2 Rinner, Don
C-17 Rogers, William
D-1 Schwager, Vicki
A-17 ★ Sher-Pierce, Carol
G-8 Sochowicz, Ken
E-7 Unger, Peter
H-20 Woods, Lee
H-17 Wydra, Nancilee

LEATHER

D-15 Ball, Michael
E-9 Bentley, Charles
H-5 ★ Bowen, Lynn
F-14 ★ Butler, Jerry
A-11 Evick, David
H-9 Helka, Pam
B-8 Malan, Allan
B-8 Malan, Deanna
H-10 Mills, Dan
G-3 Riddle, Linda

MIXED MEDIA

C-10 Wobig, Art, *rice paper and acrylic collage*
C-16 Woods, Michael, *collage with collief weeds*

PAINTING

H-2 ★ Ball, Kevin
B-22 Brasfield, Sally
E-14 Collopy, Richard
C-13 Davids, Sean Patrick
A-13 Davis, Ralph
D-5 Dougherty, Richard
F-7 Gallagher, Bill
F-16 ★ Knapp, Edith
F-8 Landaw, Marlene
C-23 LeGault, Thomas
F-18 Lin, Ping-Hsiung
A-6 Nichols, Norman
D-20 Raymond, Marilyn
E-2 ★ St. Peter, Beverly
H-13 Schut, Francine
H-19 Smith, Collene
G-27 Weed, Saundra
C-2 Wood, Sylvia
A-12 Zaretsky, Joel
A-9 Zaretsky, Maria

PHOTOGRAPHY

C-6 ★ Drumheller, Woody
F-7 Gallagher, Bill
A-2 Houtman, William
B-14 Konwinski, James
A-14 Luke, Terry
H-16 ★ Morgan, John
A-19 ★ Wyrostok, Chuck

SCULPTURE

E-21 Bennett, Richard
B-7 ★ Blanchard, Ron
D-13 ★ Bruns, Sheila
C-7 Burgess, Kent
F-12 ★ French, Richards
A-23 Galbraith, Dallas
G-14 ★ Martin, Robert A.
G-21 ★ Palmer, Robert
F-11 Portschy, Donald
E-8 ★ Wallace, Evelyn
G-3 Wilson, John David
E-19 Yano, Albert

SPECIALIST (bread dough sculpture, caricatures, candles, lucite embedments, etc.)

G-22 ★ Faulkner, Richard, *candles*
D-6 Golden Touch, *hand-printed cards, stone-work, leatherwork, woodwork*
F-21 ★ Hass, John, *pyrography*
C-15 Huegel, Jane, *natural floral embedments*
G-5 Jackson, Gerard, *pewter*
G-13 ★ Wiles, David, *graphic rubber stamps*

TEXTILES

G-24 deGrendel, Burnelle
C-20 Emrick, Sharon
G-23 ★ Fritz, Madeline
E-9 ★ Listing, Dana
B-16 Molenkamp, Billie
D-11 O'Toole, Terry

TWO-DIMENSIONAL

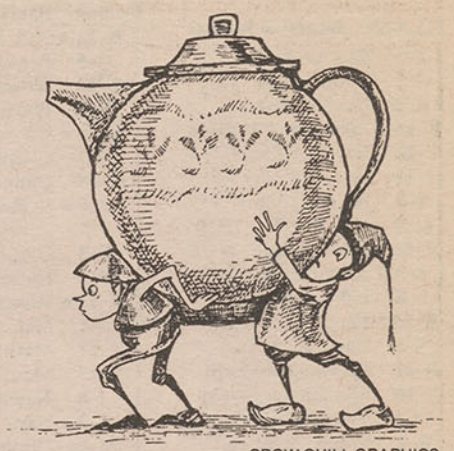
E-18 Blackley, Lonnie
C-13 Davids, Sean Patrick
C-4 Davison, Nancy
E-3 ★ Ennis, Skip Jerome
H-22 Gentry, Mary
B-18 ★ Gregor, Bud
E-16 Kirschenbaum, Esther
B-21 ★ Kuschel, Leo
A-5 ★ Laban, Terry
B-13 ★ McVicker, Dolores
H-23 ★ Mareti, Robert
H-25 Olson, Mary
B-11 Patterson, Richard
B-11 Patterson, Gail
E-5 ★ Pixley, Sylvia
H-21 Price, Heather
H-18 Roy, Jan
H-7 ★ Sisson, Kathy
D-10 Suffel, Cathy
B-16 ★ Stelmaszak, Sue
F-19 Swift, Don
F-1 ★ Wier, Reggy
C-2 Wood, Sylvia

WATERCOLORS

B-20 Bilyeau, Wallace
C-18 Davis, Ralph
E-1 Mau, Hui Chi
H-13 Schut, Francine
G-27 Weed, Saundra
F-1 Wiet, Peggy
C-2 Wood, Sylvia

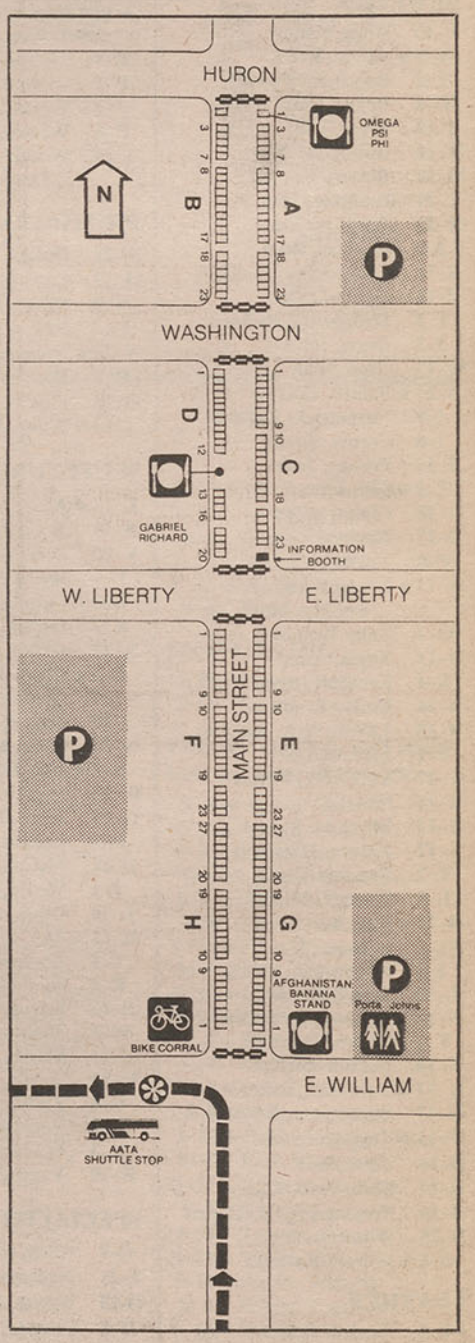
WOOD

F-4 Abel, Cynthia
C-4 Davison, Nancy
E-23 Dizinno, David
G-19 Efta, George
G-4 Emaus, Jack
G-4 Emaus, Tom
E-6 Faulkner, Joy
E-6 Faulkner, Tom
G-26 Fritz, Leonard
D-17 Gale, Curtis
A-16 Hamilton, Jack
F-10 Jewett, Coleman
F-15 Kasnak, Robert
F-9 ★ Kedler, Mark
F-20 Kidder, Jeff
F-8 ★ Landaw, Marlene
C-3 Miller, Robert
B-6 ★ Mudler, Beth
B-6 ★ Mudler, Steve
D-3 Paparone, Candis
B-11 ★ Patterson, Gail
B-11 ★ Patterson, Richard
G-9 ★ Perko, Joanne
E-11 Ringwolske, Paul
H-12 Ross, Gerald
E-13 Rudden, David
E-2 St. Peter, Beverly
A-10 Saling, William
A-8 Tarasiewicz, Simon
E-20 Tracey, Michael



CROW QUILL GRAPHICS

Main Street map



Main Street food stands

Afghanistan Banana Stand: apples, peaches, oranges, bananas, plums, mangos, papayas, cherries

Gabriel Richard Boosters Club: kielbasa, popcorn, Coca-Cola

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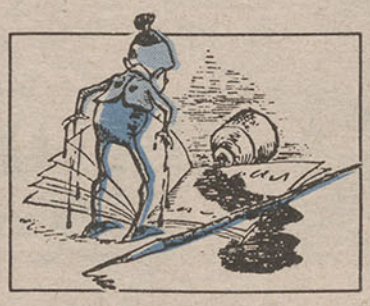
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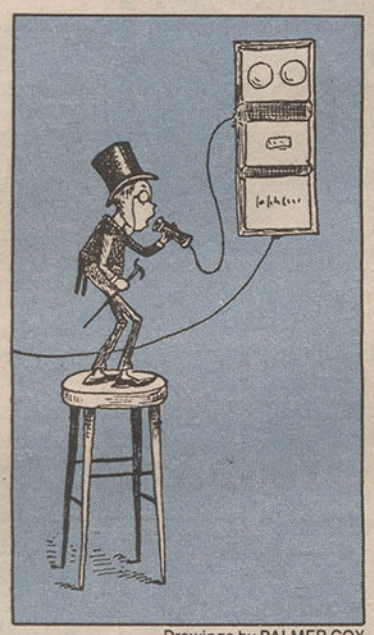
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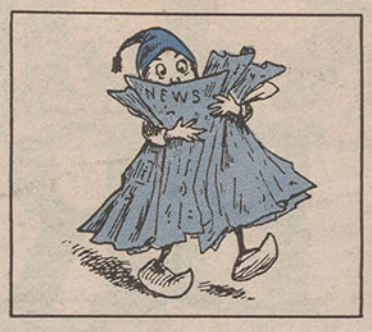
Real Estate

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Miscellaneous

ART FESTIVAL PARKING! New Hope Baptist Church 218 Chapin. $3.50/cars $4.50 vans/campers. **Shuttle Bus Service** to Main St. parking. 7:30 a.m.-10:30 p.m.

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Cat-loving, non-smoking prof. woman, 33, would like to meet progressive-minded man 30-38 who enjoys variety of music, movies, conversation. I am a humanist who likes mountains, spicy food, artistic things, laughing. Think positive. Box 4451, AA 48106.

Want a good man? SWM 36, professional, sincere, athletic, likes outdoors, films, travel, laughter. Seeks gentle, caring, intelligent non-smoker who wants to have a family. Box 2632 48106.

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CHORAL UNION SERIES

Isaac Stern, Violinist . . . . . Saturday, October 1
English Chamber Orchestra . . . . . Thursday, October 27
with Gidon Kremer, Violinist
Los Angeles Chamber Orchestra, Gaechinger Kantorei of Stuttgart, and soloists; Helmuth Rilling, Conductor . . . . Tuesday, November 1
Bach's "Passion According to St. John"
Warsaw Philharmonic . . . . . Thursday, November 10
with Misha Dichter, Pianist
Mstislav Rostropovich, Cellist . . . . . Wednesday, November 16
Leontyne Price, Soprano . . . . . Saturday, February 4
Vienna Philharmonic,
Leonard Bernstein, Conductor . . . . . Wednesday, February 15
Orchestre National de France,
Lorin Maazel, Conductor . . . . . Thursday, March 8
Czech Philharmonic Orchestra . . . . . Sunday, March 25
Yo-Yo Ma, Cellist . . . . . Wednesday, April 4

CHAMBER ARTS SERIES

Musica Antiqua of Cologne . . . . . Tuesday, October 11
Beaux Arts Trio . . . . . Sunday, October 23
New World String Quartet . . . . . Sunday, November 6
Franz Liszt Chamber Orchestra of Budapest . . Sunday, November 20
Richard Stoltzman, Clarinet;
William Douglas, Bassoon/Piano . . . . . Thursday, January 12
Takacs String Quartet (Hungary) . . . . . Tuesday, February 28
Northwood Orchestra, Don Jeager, Conductor . . Thursday, March 29
Orpheus Chamber Ensemble . . . . . Friday, April 13

DEBUT & ENCORE SERIES

James Tocco, Pianist . . . . . Wednesday, October 19
Hermann Baumann, French horn . . . . . Friday, November 18
Cecile Licad, Pianist . . . . . Saturday, January 14
Peter Zazofsky, Violinist . . . . . Sunday, March 4

CHOICE SERIES

Ballet Nacional Espanol . . . . . Wednesday, September 28
Western Opera Theater,
Puccini's "Madama Butterfly" . . . Friday & Saturday, October 7 & 8
Caracas New World Ballet . . . . . Wednesday, October 26
Soviet Emigre Orchestra,
Lazar Gosman, Director . . . . . Wednesday, November 2
Pittsburgh Ballet Theatre, Friday, Saturday, Sunday,
Tchaikovsky's "Nutcracker" . . . . . December 16, 17, 18
Welsh National Opera Chorus . . . . . Monday, January 16
Paul Taylor Dance Company
. . . . . Friday, Saturday, Sunday, January 27, 28, 29
Oakland Ballet . . . . . Monday, Tuesday, Wednesday, March 5, 6, 7



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UNIVERSITY MUSICAL SOCIETY

Art Fair Entertainment

Calendar editor: John Hinchey. These bookings came from information available at press time. Last-minute changes are always possible. Listings were compiled with the intention of assisting newcomers to Ann Arbor who lack previous knowledge of the performers listed here.

All events free unless otherwise noted, except nightspots, where there is usually a small cover charge.

WEDNESDAY AFTERNOON

★**Performance Network.** Musical selections from the production of "Cabaret" which opens at Performance Network Friday evening (see listing). *11 a.m., Graceful Arch stage, East University.*

Cartoons for Kids. Twenty- to forty-minute shows held on the hour with silent comedies and cartoon classics like Roadrunner. *Noon, Dooley's, 310 Maynard. Free.*

Mustard's Retreat. Guitarists Michael Hough and David Tamulevich, longtime Ann Arbor folk favorites, sing and play a wide variety of folk, blues, and rock tunes (including some originals), frequently adding dulcimer, harmonica, or electric bass. *Noon, Graceful Arch stage on East University.*



Harpist Clair Ross is at the Graceful Arch stage, 3 p.m., Wednesday.

Cartoons for Kids. *1 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

"Music and Songs for Parents and Small Children." Betsy Cook teaches songs for parents and children ages 2½–6 to sing together. Space limited; reservations recommended. *1–2 p.m., Herb David Guitar Studio, 302 E. Liberty at Fifth Ave. $3. 665–8001.*

Franz Harary: "Odyssey in Illusion." Award-winning local magician whose act includes disassembling his lady assistant into thirds. *1 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *2 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Young People's Theater. Members of the YPT Repertory Company perform improvisational theater, including some *commedia dell'arte. 2 p.m., Graceful Arch stage on East University.*

VVT. Wide range of dance-crazy covers, from The Clash to Prince and U2, along with some snappy originals. *2–3:30 p.m., Rick's/Pizza Bob stage on Church St.*



Zarifa performs traditional and cabaret-style Beledi, 6 p.m., Wednesday.

Not Just Gymnastics, Inc. Tumbling exhibition by members of the N.J.G. girls' competitive gymnastics team. Coached by Linda Morton and Steve Nishiyama, the gymnasts compete at state and regional levels. *2:30 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *3 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Clair Ross. Varied program by this local classical harpist, a contender in the 1983 Maria Korchinska International Harp Competition. *3 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *4 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Tantra. Experimental improvisational jazz quintet led by prominent Detroit-area drummer Wendell Bigelow. *4 p.m., Graceful Arch stage on East University.*

Urbations. Very popular octet driven by a swinging three-man horn section plays everything from early R&B, Bo Diddley and Tex-Mex rock, mid-60's soul, and garage band trash. Also, a number of strong rocking originals, mostly written by keyboardist Andy Boller and vocalist Dan Mulholland. Last chance to see Mulholland in this role, since he is leaving the band after its appearance with Bo Diddley in Detroit in July. *4:30–6 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *5 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Ark Hootenanny. An hour of foot-stomping country and folk music featuring some of the finest talent in the area. An annual Art Fair highlight presented by The Ark Coffeehouse. *5 p.m., Graceful Arch stage on East University.*

WEDNESDAY EVENING

Private Sector. Modern dance-oriented R&B, "neo-classical" reggae, funk jazz, and country rock band fronted by former Lepers bassist/vocalist Randy Tessier. With ex-Sky King guitarist Rick Jacobi, Urbations guitarist Ian Vatet, Cadillac Cowboys drummer Don Kuhli, Pulsations keyboardist Paul Hirarga, and Dr. Dave Cavender on trumpet and harmonica. *5–7:30 p.m., Mr. Flood's Party, 120 W. Liberty. No cover.*

Footloose. Solo to four-part vocals, a wide selection of acoustic instruments, and a repertoire that ranges from swinging bluegrass, old-time country, and folk to blues and jazz, including several originals. A very popular local band whose audience likes to clap, tap, dance, and sing along with them. *5:50–7:10 p.m., Michigan Union stage on State St.*

Zarifa. Middle Eastern dance ensemble performs contemporary interpretations of traditional and cabaret-style Beledi (Belly Dance). *6 p.m., Graceful Arch stage on East University.*

Ann Arbor Civic Band. Old and new favorites performed by this popular, high-spirited ensemble of about ninety local musicians directed by Max Plank, EMU Director of Bands. *7 p.m., on the grass behind the Graceful Arch stage on East University.*

Oroboros. Cleveland-based R&B band features Grateful Dead, Allman Brothers, and Little Feat covers. *7–8:30 p.m., Rick's/Pizza Bob stage on Church St.*

"Lust for Life": Classic Film Theater. Vincente Minnelli's 1956 film biography of Vincent van Gogh stars Kirk Douglas and Anthony Quinn. *7:15 p.m., Michigan Theater. $2.50.*

Ann Doyle. A popular performer both at The Ark and in the Homegrown Women's Music Series, Doyle is one of Ann Arbor's finest acoustic musicians. A superb guitarist, a warm and engaging singer, and a composer of a wide range of stirring and pungent original songs. Accompanied by bassist Randy Pettit. *7:30–9 p.m., Michigan Union stage on State St.*

"Films by George Kuchar": Ann Arbor Film Cooperative. Four films made between 1966 and 1981 by this influential independent filmmaker whose work is known for its antic, offbeat humor. "Hold Me While I'm Naked" is a hilarious study of sexual frustration; "House of the White People" documents artist George Segal creating one of his works; "Encyclopedia of the Blessed" documents artist Red Grooms' construction of his *Chicago Installation;* "Yolanda" tells the story of a housewife obsessed with finding Big Foot. *7:30 p.m., Lorch Hall. $2 (children 11 and under & seniors, $1); $3 for double feature, which includes "Thundercrack" at 9:30 p.m. (see listing).*

Kevin Lynch and His Cadillac Cowboys. Spirited country swing and convincing country ballads by these longtime local favorites. With guitarist/vocalist Mike Smith, a semi-regular band member who starred in Jay Stielstra's "North Country Opera." *8 p.m., Graceful Arch stage on East University.*

Just before press time, the city granted a permit to **Joe's Star Lounge** to present live music during the art fair from a stage in the vacant lot on Main at Huron. Four bands will be featured between 1 and 9 p.m. Wednesday through Friday and 1 and 6 p.m. on Saturday. As we go to press, schedules have not been set, but the roster of performers is virtually complete. They include Peter "Madcat" Ruth, the Steve Nardella Band, George Bedard and the Bonnevilles, Radio King, the Urbations, the Flying Tigers, RH Factor, It Play, Non-Fiction, SLK, Stolen Legacy, the Rockaholics, Kevin Lynch and the Cadillac Cowboys, Ragnar, Changing Bodies, Aluminum Beach, and Map of the World.

"Thundercrack": Ann Arbor Film Cooperative. X-rated erotica with script by George Kuchar, a selection of whose films are shown at 7:30 p.m. (see listing). Directed by Curt McDowell (1975). McDowell and Kuchar are two longtime favorites of the Ann Arbor 16mm Film Festival. *9:30 p.m., Lorch Hall. $2 (children under 11 & seniors, $1); $3 for double feature.*

"Lust for Life": Classic Film Theater. 9:30 p.m., Michigan Theater. $2.50. See 7:15 p.m. listing.



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Art Fair Entertainment



Blues great Koko Taylor comes to Rick's American Cafe, 9:30 p.m.-1:30 a.m., Wednesday.

WEDNESDAY NIGHT LIVE MUSIC AT NIGHTSPOTS

Sets run from about 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. (inside Huron Towers). 769-4060. (Dancing, no cover.)

Tom Anthony
Keyboardist/vocalist with a wide-ranging repertoire and an appealing style.

ASHLEY'S, 338 S. State. 996-9191. (No cover, no dancing.)

Jim Price
Easy-listening singer/guitarist.

THE EARLE, 121 W. Washington. 994-0211. (No cover, no dancing.)

Larry Manderville
Solo jazz piano at once sweet and stinging. 8-10 p.m.

THE HABITAT, 3050 Jackson Rd. (inside Weber's Inn). 665-3636. (Dancing, no cover.)

The Third Kind
Contemporary dance rock trio.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES. (Cover, dancing.)

Steve Nardella
One of Ann Arbor's most durably popular performers, Nardella is an unreconstructed roots rocker whose repertoire includes both classic hits and obscure gems by Elvis, Chuck Berry, Gene Vincent, and other early rock 'n' roll greats. His fine band includes Mr. B on piano, Andy Conlin on drums, and Keith Herber on bass.



Singer/guitarist Ann Doyle appears at the Michigan Union stage, 7:30 p.m., Wednesday; and at the Graceful Arch stage, 4 p.m., Thursday.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132. (Cover, no dancing.)

Falcons
Explosively danceable concoction of Chicago blues, early rock 'n' roll, Stax-Volt/Atlantic soul, and prime Motown.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133. (Dancing, no cover.)

Sir Real
Top-40 rock 'n' roll.

RICK'S AMERICAN CAFE, 611 Church. 996-2747. (Cover, dancing.)

Koko Taylor
Taylor is one of the masters of the otherwise mostly all-male electric blues tradition associated with Muddy Waters and Howling Wolf. Her singing is both gorgeous and gritty, at once fierce, fiery, and luxuriously indolent. Her recordings of such songs as "Wang Dang Doodle" and "You Can Have My Husband, But Don't Mess with My Man" are blues classics.

SECOND CHANCE, 516 E. Liberty. 994-5350. (Cover, dancing.)

Steve King and the Dittilies
Popular 60's rock cover band.

WEST BANK, 2900 Jackson Rd. (inside Holiday Inn West). 665-4444. (Dancing, no cover.)

THURSDAY DAYTIME

Dance Focus. Selections from the current repertoire of the Ann Arbor Recreation Department's adult professional dance troupe. *11 a.m., Graceful Arch stage on East University.*

Full Circle. Local acoustic duo of Will Vukin and Laurel Emrys, both formerly of Nada, performing lively semi-improvised original music inspired by folk traditions from around the world. Instruments include Celtic harp, bamboo flutes, dulcimer, viol, xylophone, guitar, and voice. With guest guitarist Fred Warzochka. *11:30 a.m., Graceful Arch stage on East University.*



Cimarron performs country and country-rock, noon Thursday at the Graceful Arch.

Cartoons for Kids. Twenty- to forty-minute shows held on the hour with cartoon classics like Roadrunner and silent comedies. *Noon, Dooley's, 310 Maynard. Free.*

Cimarron. Country-rock and country sextet whose repertoire ranges from "Only You" and "Blue Kentucky Girl" to "Heartbreak Hotel" and "I Know You Rider." Includes vocalist Laurie Campbell, vocalist/guitarist Mary Roth, vocalist/guitarist/harmonica player Doug Campbell, steel guitarist Gary Hussar, bass guitarist Bill March, and vocalist/drummer Peter Nestor. *Noon, Graceful Arch stage on East University.*

Music at Mid-Day: Michigan Union Arts Programs. Tom and Pat Petiet and Marilyn Kennedy perform selections from recent Ann Arbor Comic Opera Guild productions. *12:15 p.m., Michigan Union Pendleton Room.*

Cartoons for Kids. *1 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Junior Sterling Chamber Players. Performance of baroque music by the Junior Sterling Chamber Players and members of "Togetherness Is," the Sterling Chamber Players' summer workshop. Fifteen talented players of all ages play strings, woodwinds, and harpsichord in various ensembles. Directed by Carol Leybourn Kenney. *1 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *2 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Junior Theater Strolling Players. Members of the Ann Arbor Recreation Department's theater program for young people grades 7-12 perform a play-within-a-play about student actors learning to perform in the *commedia dell'arte* style of theater. *2 p.m., Graceful Arch stage on East University.*

SLK. Ann Arbor's most popular local band for almost a year, SLK features ska and ska-based covers and originals. Ska is a faster, jumpier predecessor of reggae. The band's new material is said to venture into various forms of modern dance pop. *2-3:30 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *3 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Goodtime Players. The Ann Arbor Recreation Department's professional adult theater repertory company presents "The Sorcerer's Curse," a comic fairy tale combining drama, music, and juggling. *3 p.m., Graceful Arch stage on East University.*



Word of Mouth performs jazz originals, 5 p.m. Thursday at the Graceful Arch.

Cartoons for Kids. *4 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Ann Doyle. A popular performer both at The Ark and in the Homegrown Women's Music Series, Doyle is one of Ann Arbor's finest acoustic musicians. A superb guitarist, a warm and engaging singer, and a composer of a wide range of stirring and pungent original songs. Accompanied by bassist Randy Pettit. *4 p.m., Graceful Arch stage on East University.*

II-V-I Orchestra. Lively big band swing led by Urbations sax player David Swain. With guest vocalist Kenny "Pancho" Hagood, a veteran jazz singer from Detroit who has performed with the likes of Miles Davis. *4-5:30 p.m., Michigan Union stage on State St.*

30th Annual Manchester Chicken Broil: Manchester Optimists Club. More than 14,000 visitors are expected for this year's event. Dinner includes half a chicken, cole slaw, radishes, potato chips, a dinner roll, and coffee, tea, or pop. Many celebrities are on hand, including Governor Blanchard, WJR's Fat Bob Taylor, and the Detroit Metro Band. Takeouts available. Plenty of parking. Park at Manchester High School and ride a horse and wagon to the athletic field. Rain or shine. *4 p.m. until all are served (around dusk). Athletic Field, Duncan St., Manchester, Mi. Tickets $3.50 in advance at Ann Arbor banks or $4 at the gate. 428-8422.*

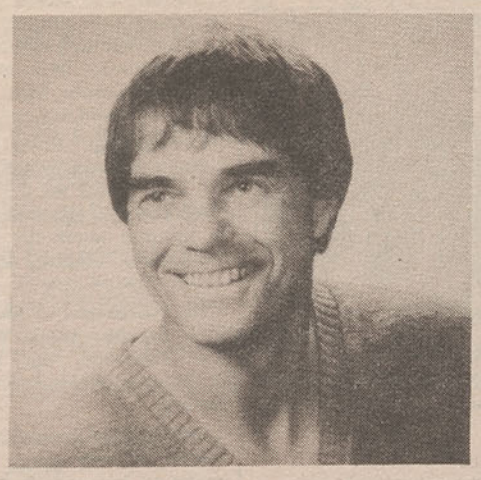
Steve Nardella. One of Ann Arbor's most durably popular performers, Nardella is an unreconstructed roots rocker whose repertoire includes both classic hits and obscure gems by Elvis, Chuck Berry, Gene Vincent, and other early rock 'n' roll greats. His fine band includes Mr. B on piano, Andy Conlin on drums, and Keith Herber on bass. *4:30-6 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *5 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Word of Mouth. Jazz originals with strong latin and funk elements by a quintet of veteran Ann Arbor/Detroit area players. Members are Michael Ager, keyboards; Jerome Clark, guitar; Lee Janis, bass; Pat Sorise, drums; and vocalist Kathy Butler, a former Velveeta and a current member of the Rockaholics. *5 p.m., Graceful Arch stage on East University.*

THURSDAY EVENING

Cross Wynds. Relatively new contemporary R&B quintet fronted by an even newer female vocalist. She's so new, in fact, that no one seems to know



Dale Fisher Gallery OF PHOTOGRAPHIC ART

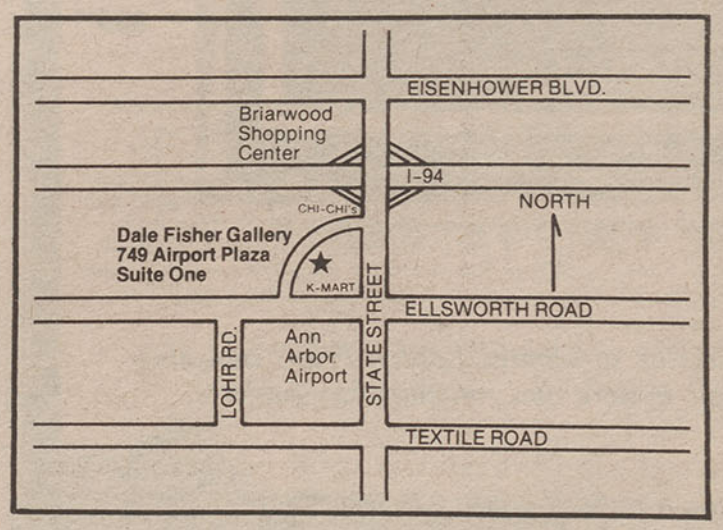
Fine art photographer takes to the skies



Enter a world rarely seen by human eyes – come and visit the beautiful Dale Fisher Gallery of fine art photography. Dale is the only full-time helicopter art photographer in the United States. Flying at very low altitudes, he captures nature's most dramatic moments and shares them with you.



Dale will not be at the street fair this year, but you can see his work at his spacious new gallery — the Dale Fisher Gallery is an Art Fair in itself! Over 50 brand new fine art photographs and all the old favorites, both framed and unframed, are on display now. Photographs in the gallery are priced from $12.00 to $1600.00 for limited editions. Dale has artwork in the following categories — wild life, nature, trees, sailing, Great Lakes maritime and the great Southwest.



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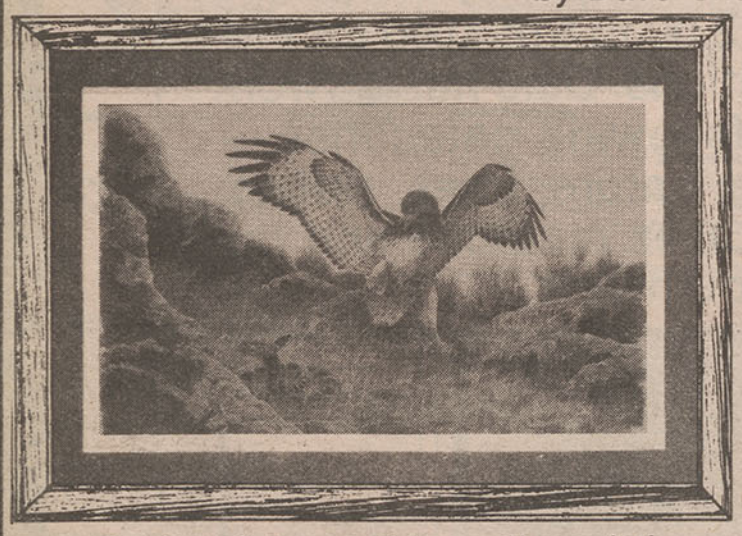
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Art Fair Entertainment

her name, though they say she's very good. *5–7:30 p.m., Mr. Flood's Party, 120 W. Liberty. No cover.*



Troupe Habitat al Fen performs Danse Orientale, 6 p.m., Thursday.

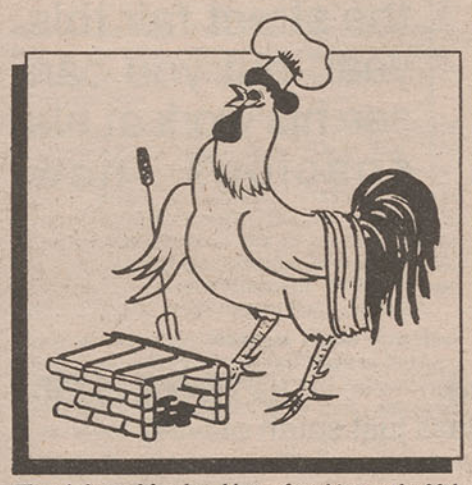
Afromusicology Koindu Ensemble. Exciting and vibrant African music and dance directed by Morris Lawrence of Washtenaw Community College. *5:50–7:10 p.m., Michigan Union stage on State St.*

Troupe Habitat al Fen. Traditional Danse Orientale, an intricate mosaic of movement and body language derived from North African/Central Asian rituals and folk dances. Directed by Ann Arbor "Y" dance director Grace Lehman, who recently returned from the Marrakech Folk Festival in Morocco, which she attended with several troupe members. *6 p.m., Graceful Arch stage on East University.*

"Chapter Two": U-M Student Theater Arts Complex Summer Theater. Terry McViccar directs Neil Simon's autobiographical comedy about a widower and a divorcee who reluctantly put their pasts behind them and work out a new life together. Performers include U-M students, alumni, and staff, EMU students, and local residents. Pre-show contemporary romantic music by Jill Pierce and John Krueger. *6:30 p.m. (dinner), 8 p.m. (show), Michigan Union Ballroom. Tickets $15 at the Michigan Union Ticket Office. 763–2071.*

Elmo's Art Fair Doubles Run. One partner runs 3,000 meters, the other runs 5,000 meters. All sorts of pairings allowed: parent-child, husband-wife, friend-friend, male-male, female-female, etc. If you don't have a partner, organizers will match you up with one. All invited, including Art Fair exhibitors and spectators. Awards in various categories. *6:30 p.m., Pioneer High School, S. Main St. at Stadium. $5 (includes Art Fair T-shirt) entry fee. 769–3888.*

30th Annual Manchester Chicken Broil: Manchester Optimists Club. For details, see 4 p.m. listing. 'Til dusk, Athletic Field, Duncan St., Manchester. $4.



There's lots of food and lots of parking at the 30th Annual Manchester Chicken Broil, 4 p.m.–dusk, Thursday.

Flying Tigers. East Lansing rockabilly powered by the rich, twanging passion of vocalist Jan Schultz and the counterpointed styles of two ace guitarists. One of the most exciting new bands to hit town during the past year. *7–8:30 p.m., Rick's/Pizza Bob stage on Church St.*

Trees. Popular local folk-flavored rock band fronted by the sumptuous harmony vocals of Lindsay Tomasic and Jesse Fitzpatrick. *7 p.m., Graceful Arch stage on East University.*

RH Factor. Post-bop jazz led by drummer Rick Hollander, who picked up a new rhythm section for this old local band during his stay in New York City last fall and winter. With local trumpeter Kalle Nemvalts. May appear under the name of Rick Hollander's Jazz Disciples. *7:30–9 p.m., Michigan Union stage on State St.*

"TV Is a Drug." Arwulf, the master satirist at the U-M student-run WCBN (88.3–FM), dresses himself as a TV for the live broadcast of his weekly "Modernistic" show. His theme is the role of TV in bringing about the Orwellian nightmare of 1984. *7:10–7:30 p.m. (approximately), Michigan Union stage on State St.*

"The Adventures of Sherlock Holmes": Classic Film Theater. Alfred Werker's 1939 film stars Basil Rathbone, Nigel Bruce, and Ida Lupino. *7:30 p.m., Michigan Theater. $2.50 for double feature.*

U-M Gamelan Ensemble. The gamelan is an ensemble of fifty gongs and bronze xylophones native to Indonesia, particularly Java and Bali. The music is a multitude of non-harmonic melodies built on cycles marked by the largest gong and subdivided by the other instruments. The sound is gorgeous, more accessible and immediately pleasurable to the Western ear than Indian music. Founded in 1966, the U-M Gamelan Ensemble is one of the oldest in the U.S. It enjoys a large local following. This evening's program of Javanese music includes a long, stately court piece, a variety of shorter pieces, and at least one "bubaran," a genre traditionally performed as the audience is leaving. *8–9 p.m., Ingalls Mall between the Michigan League and Hill Auditorium (off N. University).*



Footloose opens the Union stage schedule, 5:30–7:10 p.m., Wednesday, and returns to the Graceful Arch stage, 8 p.m., Thursday.

Footloose. Solo to four-part vocals, a wide selection of acoustic instruments, and a repertoire that ranges from swinging bluegrass, old-time country, and folk to blues and jazz, including some originals. A very popular local band whose audience likes to clap, tap, dance, and sing along with them. *8 p.m., Graceful Arch stage on East University.*

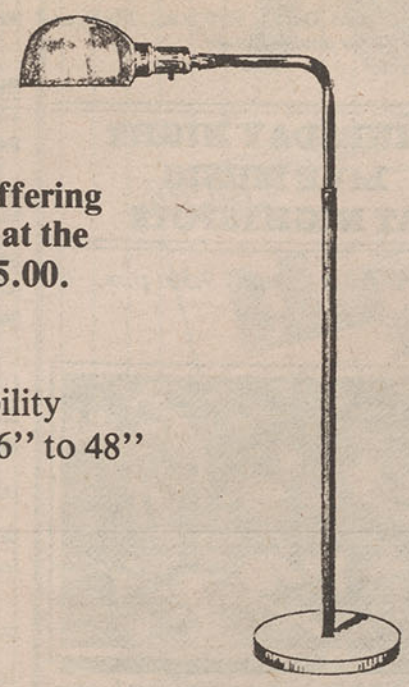
"The Apple Tree": Ann Arbor Civic Theater Main Street Productions. Charles Sutherland directs Bock and Harnick's trilogy of musicals about love. Rich Roselle, Laura Atwood, and Bob Vincent star in the adaptation of Mark Twain's sardonic **"The Diary of Adam and Eve,"** Jim Newton, Wendy Bloom, and Linda Young star in the adaptation of Frank Stocton's **"The Lady and the Tiger,"** Becky Boeve and Dean Napolitano star in **"Passionella,"** Jules Feiffer's hilarious tale of a chimney sweep who yearns to be a movie star. Musical direction by Dill Murrell, choreography by Jim Posante, and set design by Tom Martone. *8 p.m., 338 S. Main. $4. 662–7282.*

"The Real Inspector Hound": Flying Taxi Theater. Also, July 15–16, 21–23, & 28–30. Larry Rusinsky directs Tom Stoppard's play-within-a-play farce in which two critics go to see the premiere of an extravagantly stereotypical murder mystery. One of the critics becomes so involved that he ends up in the play he's supposedly watching. *8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. $7 (students & seniors, $5; children high school age & younger, $3). 428–7000.*

"The Seven Percent Solution": Classic Film Theater. Sherlock Holmes and Sigmund Freud join forces in Herbert Ross's 1976 film starring Nicol Williamson, Alan Arkin, Vanessa Red-

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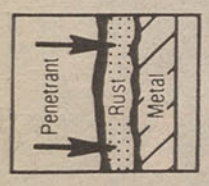
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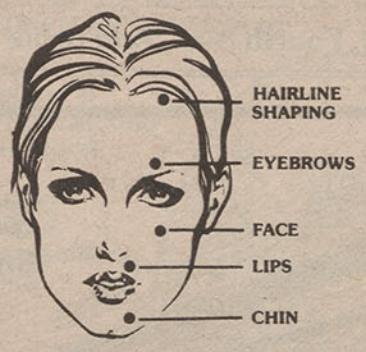
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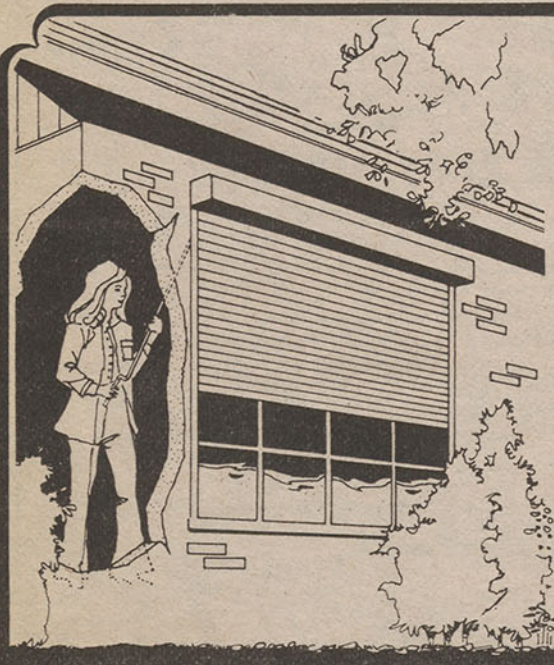
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grave, and Robert Duvall. *9:10 p.m., Michigan Theater. $2.50 for double feature.*

THURSDAY NIGHT LIVE MUSIC AT NIGHTSPOTS

Sets run from about 9:30 p.m. to 1:30 a.m.



The Steve Nardella Band is at Joe's Star Lounge, 9:30 p.m.–1:30 a.m., Wednesday; Pizza Bob's, 4:30–6 p.m., Thursday; and the Blind Pig, 9:30 p.m.–1:30 a.m., Thursday–Saturday.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060. (Dancing, no cover.)

Anderson Clark Jazztet
Jazz quintet with guitarists Marc Anderson and Sam Clark, sax player Paul Vornhagen, drummer Paul Deiterich, and bassist Peter Hodges. Usually results in a jam session with as many as twenty local and out-of-town players dropping in during the evening.

ASHLEY'S, 338 S. State. 996-9191. (No cover, no dancing.)

Jim Price
Easy-listening singer/guitarist.

THE BLIND PIG, 208 S. First St. 996-8555. (Cover, no dancing.)

Steve Nardella
One of Ann Arbor's most durably popular performers, Nardella is an unreconstructed roots rocker whose repertoire includes both classic hits and obscure gems by Elvis, Chuck Berry, Gene Vincent, and other early rock 'n' roll greats. His fine band includes Mr. B on piano, Andy Conlin on drums, and Keith Herber on bass.

THE EARLE, 121 W. Washington. 994-0211. (No cover, no dancing.)

Larry Manderville
Solo jazz piano at once sweet and stinging. 8–10 p.m.

THE HABITAT, 3050 Jackson Rd. (inside Weber's Inn). 665-3636. (Dancing, no cover.)

The Third Kind
Contemporary dance-rock trio.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES. (Cover, dancing.)

SLK
Ann Arbor's most popular local band for almost a year, SLK is best known for its ska and ska-based covers and originals. Ska is a faster, jumpier predecessor of reggae. The band's new material is said to venture into various forms of modern dance pop.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132. (Cover, no dancing.)

Fast Tracks
Jazz ensemble with exciting collection of originals composed by keyboardist Brian Brill, along with occasional Ornette Coleman and Charlie Mingus tunes. With sax player and flutist Mark Kieme, who toured with the O'Jays last summer. Also, guest trumpeter Bill Lucas of the J.C. Heard Orchestra.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133. (Dancing, no cover.)

Sir Real
Top-40 rock 'n' roll.

RICK'S AMERICAN CAFE, 611 Church. 996-2747. (Cover, dancing.)

Falcons
Explosively danceable concoction of Chicago blues, early rock 'n' roll, Stax-Volt/Atlantic soul, and prime Motown.

SECOND CHANCE, 516 E. Liberty. 994-5350. (Cover, dancing.)

Steve King and the Dittilies
Popular 60's rock cover band.

U-CLUB, Michigan Union, 530 S. State. 763-2236. (Cover, dancing.)

Reggae Dance Party
Popular local tradition with WEMU/WCBN DJ Tom Simonian.

WEST BANK, 2900 Jackson Rd. (inside Holiday Inn West). 665-4444. (Dancing, no cover.)

FRIDAY DAYTIME

Mountain Dulcimer for Beginners. If you've just bought a dulcimer at the Art Fair and aren't sure which end is up, this workshop is for you. Betsy Cook teaches two different tunings, a basic strum, and how to finger-pick. All participants will leave with a couple of songs to play. See 12:30 p.m. listing for intermediate workshop. Space limited; reservations recommended. *11 a.m.–12:30 p.m., Herb David Guitar Studio, 302 E. Liberty at Fifth Ave. $5. 665-8001.*

Three Choreographers. J. Parker Copley, a former member of the Mel Wong Dance Company in New York City who is now teaching in the Ann Arbor/Jackson area, joins with local choreographers Noonie Hamp and Whitley Setrakian for a program of original dance works. *11 a.m., Graceful Arch stage on East University.*

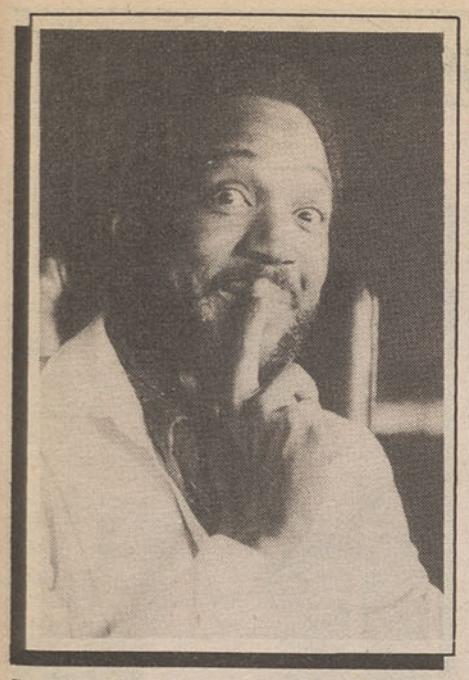
Cartoons for Kids. Twenty- to forty-minute shows held on the hour with cartoon classics like Roadrunner and silent comedies. *Noon, Dooley's, 310 Maynard. Free.*



Gemini perform traditional and original folk tunes for children (of all ages) at noon and for adults at Graceful Arch stage, 7 p.m., on Friday.

Gemini. Twin brothers Sandor and Laszlo Slomovits are two of Ann Arbor's most popular and accomplished folk musicians. They do a wide range of European folk music, and they have a large repertoire of lively original songs. They are especially popular with children, and their first album of children's songs, "Good Mischief," has been very well received by educators, parents, and children alike since its release in 1982. *Noon, Graceful Arch stage on East University.*

Mountain Dulcimer for Intermediate Players. Betsy Cook teaches some unusual tuning, strum-



Reginald Jerome Fields is "Mr. Shoo-De-Doo" at the Union stage, 7:30–9 p.m., Friday.

ming, and harmonizing techniques. See 11 a.m. listing for beginner workshop. Space limited; reservations recommended. *12:30–2 p.m., Herb David Guitar Studio, 302 E. Liberty at Fifth Ave. $5. 665–8001.*

Cartoons for Kids. *1 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Shari Kane. Blues and ragtime singer/guitarist. *1 p.m., Herb David Guitar Studio porch, 302 E. Liberty at Fifth Ave.*

Perry Perrault. A series of mime skits, including some original pieces, by the co-founder and director of the U-M Mime Troupe. A skillful and imaginative performer. *1 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *2 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Ian Vatet. Acoustic jazz guitar by the Urbations' lead guitarist. *2 p.m., Herb David Guitar Studio porch, 302 E. Liberty at Fifth Ave.*

Junior Theater Strolling Players. Members of the Ann Arbor Recreation Department's theater program for young people grades 7–12 perform a play-within-a-play about student actors learning to perform in the *commedia dell'arte* style of theater. *2 p.m., Graceful Arch stage on East University.*

Pulsations. Very hot local reggae/funk dance band. *2–3:30 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *3 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Common Ground Theater Ensemble. This local theater troupe performs "Old Socks, New Shoes '83," a short collection of pieces from upcoming productions. *3 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *4 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Tantra. Experimental improvisational jazz quintet led by prominent Detroit-area drummer Wendell Bigelow. *4–5:30 p.m., Michigan Union stage on State St.*

Marimba Quartet. Works by Bach, Beethoven, and Gounod by this EMU ensemble directed by EMU assistant director of bands J. Whitney Prince. *4 p.m., Graceful Arch stage on East University.*

The Core. Reggae band from Pittsburgh. *4:30–6 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *5 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

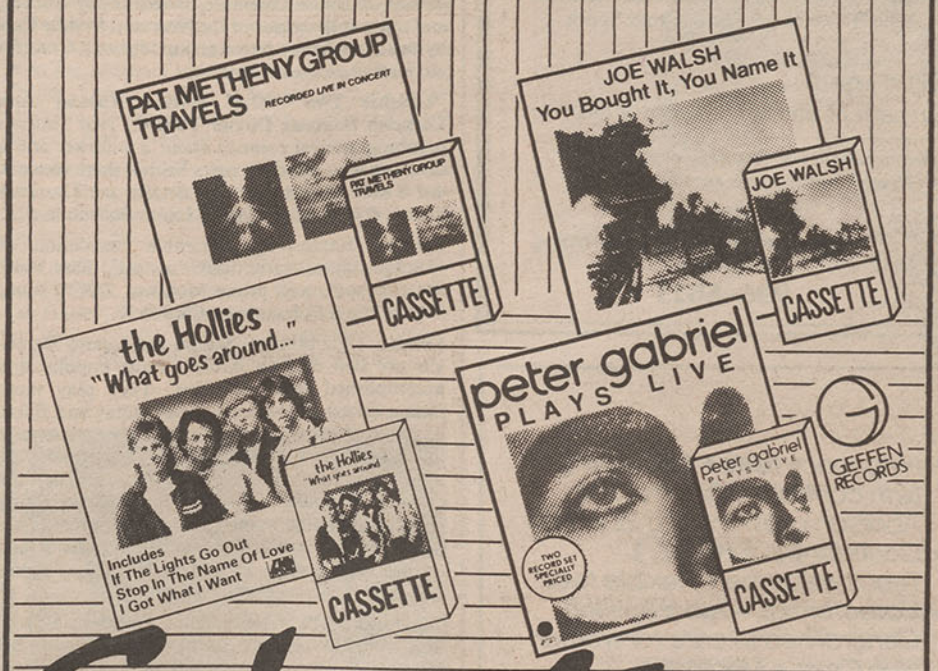
The Pulsations. Very hot local reggae/funk quintet that has become one of the city's most popular bar bands over the past year. *5 p.m., Graceful Arch stage on East University.*

FRIDAY EVENING

Martin Simmons and the Spaceheaters. Funk 'n' roll band led by Ann Arbor's ubiquitous keyboard whiz Simmons. *5–7:30 p.m., Mr. Flood's Party, 120 W. Liberty. No cover.*

Les Bloom/Bruce Dondero Sextet. Updated bebop standards and many fine original composi-

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Art Fair Entertainment

tions. *5:50–7:10 p.m., Michigan Union stage on State St.*

Troupe Ta'Amullat. Skillful, high-spirited renditions of Danse Orientale, Beledi (Belly Dance), and other folk dances of the Near and Middle East by this Ann Arbor-based group. *6 p.m., Graceful Arch stage on East University.*

"Chapter Two": U-M Student Theater Arts Complex Summer Dinner Theater. Neil Simon's autobiographical comedy about a widower and a divorcee who put their pasts behind them to work out a new relationship. For details, see Thursday listing. *6:30 p.m., Michigan Union Ballroom. $15.*

Falcons. Explosively danceable concoction of Chicago blues, early rock 'n' roll, Stax-Volt/Atlantic soul, and prime Motown. *7–8:30 p.m., Rick's/Pizza Bob stage on Church St.*

Gemini. Twin brothers Sandor and Laszlo Slomovits are two of Ann Arbor's most popular and accomplished folk musicians. They play more than a dozen instruments, from guitar and fiddle to bones and pennywhistle, and their repertoire includes both a wide range of European folk music and many lively original songs. They are extremely popular with children, and their first album of children's songs, "Good Mischief," has been very well received by educators, parents, and children alike since its release in 1982. *7 p.m., Graceful Arch stage on East University.*

"Caddyshack": Classic Film Theater. Harold Ramis' 1980 comedy stars Chevy Chase, Bill Murray, Rodney Dangerfield, and Ted Knight. *7 p.m., Michigan Theater. $2.50 for double feature.*



The Performance Network production of "Cabaret" is previewed at the Graceful Arch stage, 11 a.m., Wednesday, and opens a four week run, Friday–Saturday, 8 p.m., 408 W. Washington.

The Shoo-Be-Doo Show. Self-styled "sho'nuff stomp-down party jazz" trio led by bassist and vocalist Reginald Jerome Fields. A consistent favorite at recent Montreux/Detroit Festivals, with a new LP recorded live at last year's Montreux Festival due out soon. *7:30–9 p.m., Michigan Union stage on State St.*

Peter "Madcat" Ruth. Spell-binding, super-kinetic blues, jazz, and folk harmonica virtuoso, with additions of guitar, African piano, bells, and bass synthesizer. One of the most entertaining and skillful musicians you'll hear anywhere, Madcat once prompted jazz legend Dave Brubeck to call him one of the world's "greatest jazz soloists." For many, Madcat's Graceful Arch stage performance is the highlight of the fair. *8 p.m., Graceful Arch stage on East University.*

"Cabaret": Performance Network. The Performance Network is redecorated off-stage as well as on-stage to create the atmosphere of a Berlin cabaret for this production of the Fred Ebb and John Kander musical derived from Christopher Isherwood's *Berlin Diaries.* Many of the play's songs, characters, and themes differ from the familiar film version. The boarding house scenes are presented as if played in the cabaret, the place to which all the characters escape for refuge from the disorders of pre-World War II German society. Directed by Barbara Thorne and David Hunsberger, with musical direction by Mark Uranker, choreography by Noonie Hamp, and orchestra directed by Gary Reynonlds. Stars Hans Friedrichs, Kara Miller, Reuben Yabuku, Judy



Peter "Madcat" Ruth pierces the evening air with his incomparable harmonica stylings, 8 p.m., Friday, Graceful Arch.

Ottmar, David Menefee, Leslie McCurdy, and David M. Gordon. *8 p.m., Performance Network, 408 W. Washington. $7 (students & seniors, $6). 663–0681.*

"Hootenanny": Ypsilanti Players. A musical revue created and produced by Bonni Rosen-Sine recreates the atmosphere of an early 60's Village coffeehouse, with poetry readings and performances of folk and protest songs made popular by Bob Dylan, Phil Ochs, Joan Baez, Peter Paul & Mary, and others. Directed by Teddi Ostrow, musical direction by Susan Shuttleworth. *8 p.m., Freight House Coffee Shop, Ypsilanti Farmers Market, Depot Town, Ypsilanti. $3. Limited seating. 994–4431, 434–6527.*

"The Apple Tree": Ann Arbor Civic Theater Main Street Productions. Bock and Harnick's trilogy of musicals about love. For details, see Thursday listing. *8 p.m., 338 S. Main. $4.*

"The Real Inspector Hound": Flying Taxi Theater. Tom Stoppard's play-within-a-play mystery farce. For details, see Thursday listing. *8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. $7 (students & seniors, $5; children high school age & younger, $3).*

"Meatballs": Classic Film Society. Ivan Reitman's 1979 comedy stars Bill Murray. *9 p.m., Michigan Theater. $2.50 for double feature.*

"Hootenanny": Ypsilanti Players. *10 p.m., Freight House Coffee Shop, Ypsilanti. $3. See 8 p.m. listing.*

"Caddyshack": Classic Film Theater. *10:40 p.m., Michigan Theater. $2.50 See 7 p.m. listing.*

FRIDAY NIGHT LIVE MUSIC AT NIGHTSPOTS

Sets run from about 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. (inside Huron Towers). 769–4060. (Dancing, no cover.)

Bootleg
Top-40 and oldies rock.

ASHLEY'S, 338 S. State. 996–9191. (No cover, no dancing.)

John Loncus
Electric jazz guitarist.

THE BLIND PIG, 208 S. First St. 996–8555. (Cover, no dancing.)

RH Factor
Post-bop jazz led by drummer Rick Hollander, who picked up a new rhythm section for this old local band during his stay in New York City last fall and winter. With local trumpeter Kalle Nemvalts.

THE EARLE, 121 W. Washington. 994-0211. (No cover, no dancing.)

Ron Brooks Trio
One of the finest jazz trios in the area. Features Larry Bell on drums, Bill Evans on piano, and Ron Brooks, widely regarded as the preeminent acoustic bassist in Michigan. Swing to ballads.

THE HABITAT, 3050 Jackson Rd. (inside Weber's Inn). 665-3636. (Dancing, no cover.)

The Third Kind
Contemporary dance rock trio.

THE HEIDELBERG, 215 N. Main. 663-7758. (No cover, no dancing.)

Mustard's Retreat
Guitarists Michael Hough and David Tamulevich sing and play a wide variety of folk, blues, and rock tunes, including some originals, frequently adding dulcimer, harmonica, or electric bass. Very entertaining.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES. (Cover, dancing.)

Urbations
Very popular octet driven by a swinging three-man horn section plays everything from early R&B, Bo Diddley and Tex-Mex rock, mid-60's soul, and garage band trash. Also, a number of strong rocking originals, mostly written by keyboardist Andy Boller and vocalist Dan Mulholland. Last chance to see Mulholland in this role, since he is leaving the band after their appearance with Bo Diddley in Detroit in July.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132. (Cover, no dancing.)

Chicago Pete and the Detroiters
Veteran soul-flavored R&B sextet.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133. (Dancing, no cover.)

Sir Real
Top-40 rock 'n' roll.

RABBI GUIDO'S, 211 S. State. 761-8467. (No cover, no dancing.) To be announced.

RICK'S AMERICAN CAFE, 611 Church. 996-2747. (Cover, dancing.)

SLK
Ann Arbor's most popular local band for almost a year, SLK is best known for its ska and ska-based covers and originals. Ska is a faster, jumpier predecessor of reggae. The band's new material is said to venture into various forms of modern dance pop.



The Urbations party down at Pizza Bob's, 4:30-6 p.m., Wednesday, and at Joe's Star Lounge, 9:30 p.m.-1:30 a.m., Friday-Saturday.

SECOND CHANCE, 516 E. Liberty. 994-5350. (Cover, dancing.)

Steve King and the Dittilies
Popular 60's rock cover band.

U-CLUB, Michigan Union, 530 S. State. 763-2236. (Cover, dancing.)

Oldies Dance Party
With WCBN DJ Michael Pool.

WEST BANK, 2900 Jackson Rd. (inside Holiday Inn West). 665-4444. (Dancing, no cover.) To be announced.

SATURDAY DAYTIME

A-Squares. Enthusiastic, entertaining square dance group. *11 a.m., Graceful Arch stage on East University.*

Abundance. Eclectic, antic-spirited folk rockers and rock parodists featuring regular members guitarist/vocalist Bob Houle, vocalist Alissa Liebman, percussionist/vocalist Steve Bhaerman, and lead guitarist Dave Jacobson. Expect two or three additional members, not to mention someone from the audience who might be recruited to sing "Wild Thing," "The Chipmunk Song," or whatever comes up. *11:30 a.m., Graceful Arch stage on East University.*

Cartoons for Kids. Twenty- to forty-minute shows held on the hour with cartoon classics like Roadrunner and silent comedies. *Noon, Dooley's, 310 Maynard. Free.*

Dave Wild Quartet. Mainstream jazz quartet led by pianist Wild, with sax player Vince York, bassist Ted Harley, and drummer Dave Koter. Wild won the 1982 WEMU jazz solo competition. *Noon-1:30 p.m., Michigan Union stage on State St.*



Classical Indian dancer Malini Srirama and her students perform at the Graceful Arch stage, 12:30 p.m., Saturday.

Malini's Dances of India Troupe. Traditional and interpretive dances from India by Malini Srirama and her students. Srirama, Ann Arbor's world-renowned exponent of classical Indian dance, is a performer of breathtaking delicacy and precision. *12:30 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *1 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

The Twiss Brothers. Jazz rock duo featuring Tim Twiss on the stick, a new-fangled string instrument played by finger-poking the strings with both hands, one hand carrying the bass line and the other the guitar line. *1 p.m., Herb David Guitar Studio porch, 302 E. Liberty at Fifth Ave.*

Ann Arbor Council of Traditional Music and Dance. The council is made up of several local organizations devoted to folk music and dance. The art fair performance is a reprise of highlights of the annual Ann Arbor Festival of Folk Music and Dance, which this year was moved from September to June. *1 p.m., Graceful Arch stage on East University.*

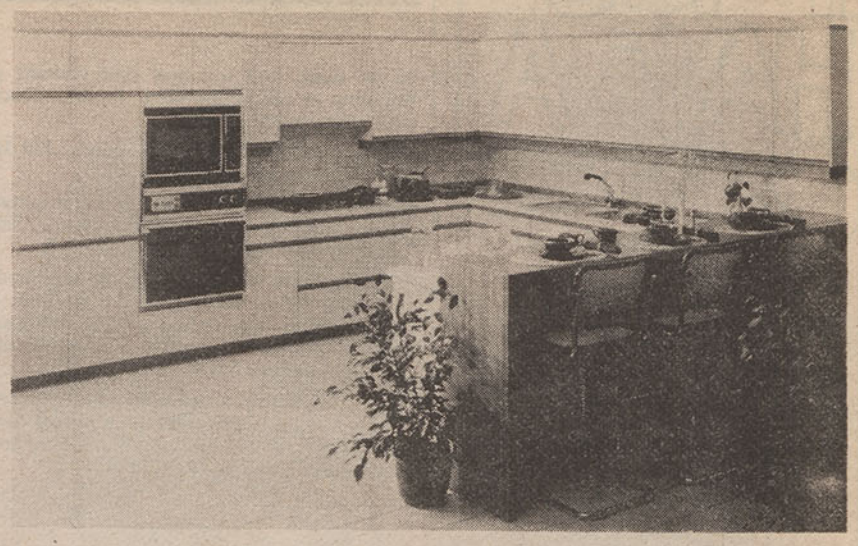
Cartoons for Kids. *2 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

The Slang. Streamlined modern R&B trio with updated covers of 60's rock 'n' roll and several clever, literate originals. Their recently released debut single features "Pick It Up" and "Out of the Light." *2-3:30 p.m., Rick's/Pizza Bob stage on Church St.*

Fast Tracks. Jazz ensemble with exciting collection of originals composed by keyboardist Brian Brill, along with occasional Ornette Coleman and Charlie Mingus tunes. With sax player and flutist Mark Kieme, who toured with the O'Jays last summer. Also, guest trumpeter Bill Lucas of the J.C. Heard Orchestra. *2-3:30 p.m., Michigan Union stage on State St.*

O.J. Anderson. A superior mime artist with an outrageous sense of humor. Sit close to the front

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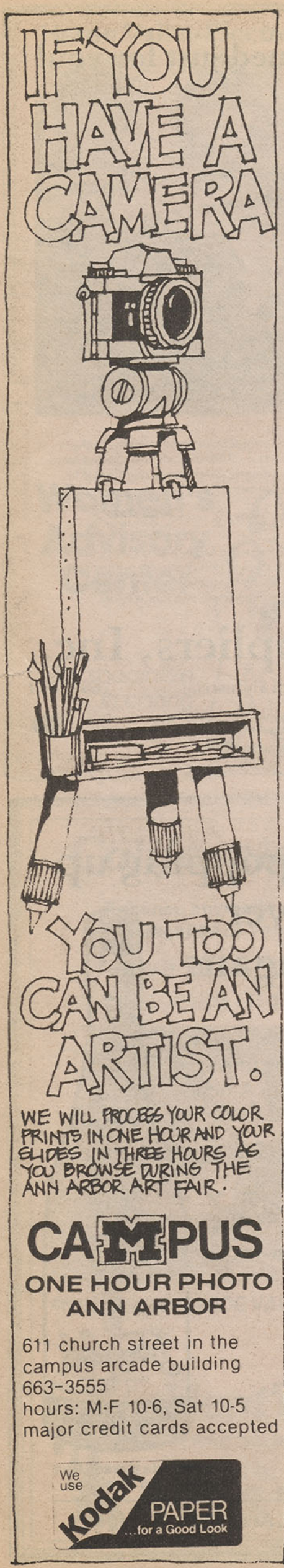
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Art Fair Entertainment

of the stage, and you may find yourself participating in one of his skits. *2 p.m., Graceful Arch stage on East University.*

Cartoons for Kids. *3 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Shari Kane. Blues and ragtime singer/guitarist. *3 p.m., Herb David Guitar Studio porch, 302 E. Liberty at Fifth Ave.*

Stark Raving Revue. Guitarist Peter Stark and his band play blues, rock, and jazz originals and favorites in an open-ended jam session finale to the Graceful Arch schedule. *3 p.m., Graceful Arch stage on East University.*

Helene Rottenberg. Classical guitarist featured in The Ark's 1982–1983 Kithara Classical Guitar series. *4 p.m., Herb David Classical Guitar Studio porch, 302 E. Liberty at Fifth Ave.*

Cartoons for Kids. *4 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

Sun Messengers. Popular 10-piece big band from Detroit plays everything from latin and blues to jazz. *4–5:30 p.m., Michigan Union stage on State St.*

Skyles Calhoun Band. Local Southern boogie-blues and rock band. *4:30–6 p.m., Rick's/Pizza Bob stage on Church St.*

Cartoons for Kids. *5 p.m., Dooley's, 310 Maynard. See noon listing. Free.*

SATURDAY EVENING

Cobras. Blues, swing, and R&B classics and originals with pianist Pete Falkenstein, bassist Todd Perkins, drummer Hugh Huntley, and Paul Vornhagen on sax and flute. *5–7:30 p.m., Mr. Flood's Party, 120 W. Liberty. No cover.*

"Chapter Two": U-M Student Theater Arts Complex Summer Dinner Theater. Neil Simon's autobiographical comedy about a widower and a divorcee who put their pasts behind them to work out a new relationship. For details, see Thursday listing. *6:30 p.m., Michigan Union Ballroom. $15.*

Astralight. Local R&B-and-funk-influenced rock band whose material ranges from Rick James to J. Geils. *7–8:30 p.m., Rick's/Pizza Bob stage on Church St.*

"Allegro Non Troppo": Classic Film Theater. Bruno Bozzetto's 1976 animated parody of Walt Disney's "Fantasia." *7:35 p.m., Michigan Theater. $2.50 for double feature.*

"Cabaret": Performance Network. Ebb and Kander's musical about a group of boarding-house residents whose lives are variously held hostage to the decadence and disorder of pre-War German society. For details, see Friday listing. *8 p.m., Performance Network, 408 W. Washington. $7.*



O.J. Anderson performs mime, 2 p.m., Saturday, Graceful Arch.

"Hootenanny": Ypsilanti Players. *8 p.m., Freight House Coffee Shop, Ypsilanti. $3. For details, see Friday listing.*

All-Star Game: Sandy Sanders Summer Basketball League. All-Star Game of this local NCAA-sanctioned league in which professional, independent, college, and a few high school players participate together. League players include Detroit Piston Isaiah Thomas and U-M recruit Antoine Joubert. *8 p.m., Pioneer High School Gym. $3.*

"The Apple Tree": Ann Arbor Civic Theater Main Street Productions. Bock and Harnick's trilogy of musicals about love. For details, see Thursday listing. *8 p.m., Ann Arbor Civic Theatre, 338 S. Main. $4.*

"The Real Inspector Hound": Flying Taxi Theater. Tom Stoppard's play-within-a-play mystery farce. For details, see Thursday listing. *8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. $7 (students & seniors, $5; children high school age & younger, $3).*

"Bruno Bozzetto's Fantasies": Classic Film Theater. Compilation of award-winning animated shorts by the creator of "Allegro Non Troppo" (see 7:35 & 10:30 p.m. listings). *9 p.m., Michigan Theater. $2.50 for double feature.*

"Hootenanny": Ypsilanti Players. *10 p.m., Freight House Coffee Shop, Ypsilanti. $3. For details, see Friday listing.*

"Allegro Non Troppo": Classic Film Theater. *10:30 p.m., Michigan Theater. $2.50. See 7:35 p.m. listing.*



Mustard's Retreat performs a wide range of folk, blues, and rock tunes, noon, Wed., Graceful Arch; 9:30 p.m.–1:30 a.m., Fri. & Sat., at the Heidelberg.

SATURDAY NIGHT LIVE MUSIC AT NIGHTSPOTS

Sets run from about 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769–4060. (Dancing, no cover.)

Bootleg
Top-40 and oldies rock.

ASHLEY'S, 338 S. State. 996–9191. (No cover, no dancing.)

Kenny Stone
Easy-listening singer/guitarist.

THE BLIND PIG, 208 S. First St. 996–8555. (Cover, no dancing.)

RH Factor
Post-bop jazz led by drummer Rick Hollander, who picked up a new rhythm section for this old local band during his stay in New York City last fall and winter. With local trumpeter Kalle Nemvalts.

THE EARLE, 121 W. Washington. 994–0211. (No cover, no dancing.)

Ron Brooks Trio
One of the finest jazz trios in the area. Features Larry Bell on drums, Bill Evans on piano, and Ron Brooks, widely regarded as the preeminent acoustic bassist in Michigan. Swing to ballads.

THE HABITAT, 3050 Jackson Rd. (inside Weber's Inn). 665–3636. (Dancing, no cover.)

The Third Kind
Contemporary dance rock trio.

THE HEIDELBERG, 215 N. Main. 663–7758. (No cover, no dancing.)

Mustard's Retreat
Guitarists Michael Hough and David Tamulevich sing and play a wide variety of folk, blues, and rock tunes, including some originals, frequently adding dulcimer, harmonica, or electric bass. Very entertaining.



Ras Jura is lead singer for Stolen Legacy at the U-Club, 9:30 p.m.–1:30 a.m., Saturday.

JOE'S STAR LOUNGE, 109 N. Main. 665–JOES. (Cover, dancing.)

Urbations
Very popular octet driven by a swinging three-man horn section plays everything from early R&B, Bo Diddley and Tex-Mex rock, mid-60's soul, and garage band trash. Also, a number of strong rocking originals, mostly written by keyboardist Andy Boller and vocalist Dan Mulholland. Last chance to see Mulholland in this role, since he is leaving the band after their appearance with Bo Diddley in Detroit in July.

MR. FLOOD'S PARTY, 120 W. Liberty. 995–2132. (Cover, no dancing.)

Chicago Pete and the Detroiters
Veteran soul-flavored R&B sextet.

MOUNTAIN JACK'S, 305 S. Maple. 665–1133. (Dancing, no cover.)

Sir Real
Top-40 rock 'n' roll.

RABBI GUIDO'S, 211 S. State. 761–8467. (No cover, no dancing.) To be announced.



SLK is at Pizza Bob's, 2–3:30 p.m., Thursday; at Joe's Star Lounge, 9:30 p.m.–1:30 a.m., Thursday; and at Rick's American Cafe, 9:30 p.m.–1:30 a.m., Friday–Saturday.

RICK'S AMERICAN CAFE, 611 Church. 996–2747. (Cover, dancing.)

SLK
Ann Arbor's most popular local band for almost a year, SLK is best known for its ska and ska-based covers and originals. Ska is a faster, jumpier predecessor of reggae. The band's new material is said to venture into various forms of modern dance pop.

SECOND CHANCE, 516 E. Liberty. 994–5350. (Cover, dancing.)

Steve King and the Dittilies
Popular 60's rock cover band.

U-CLUB, Michigan Union, 530 S. State. 763–2236. (Cover, dancing.)

Stolen Legacy
Local reggae band.

WEST BANK, 2900 Jackson Rd. (inside Holiday Inn West). 665–4444. (Dancing, no cover.)

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Michigan Ensemble Theatre
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CRIMES OF THE HEART, by Beth Henley
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Michigan Ensemble Theatre
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MISS JULIE, by August Strindberg
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Michigan Ensemble Theatre
in the New Trueblood Arena, March 21-25; 28-April 1
CHILDREN, by A.R. Gurney
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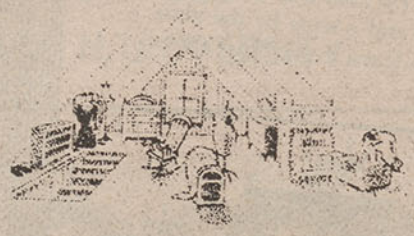
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And your pockets won't be spent.
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Galleries & Exhibits

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.-Sat. 10 a.m.-5 p.m.

Contemporary paintings, prints, handmade paper, and sculpture, with an emphasis on artists from New York and the West Coast.

GALLERY ARTISTS
July 9-August 20.

Includes monotypes by Joseph Zirker, woodcuts and serigraphs by Adja Yunkers, etchings and paintings on paper by John Brundson, bronze sculpture by John Mills, handmade paperwork by William Weege, serigraphs and paintings by Julian Stanczak, and lithographs by Garo Antreasian.

Ann Arbor Art Association Exhibit Gallery
117 West Liberty. 994-8004.
Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m.

Monthly exhibits of emerging artists from the Great Lakes region.

THE PRINT '83
June 30-July 23.

Statewide print competition juried by Carolyn Autry, a prominent Toledo printmaker.

Ann Arbor Art Association Gallery Shop
117 West Liberty. 994-8004.
Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-6 p.m.

A consignment shop for many local artists and craftspeople. Among those whose work is consistently on display: ceramics, Chris Bragg, Mary Chuang, Ed Lindberg, Jan Powers, Sharon Fry, I.B. Remsen, Bobbi Stevens, and Michael Crumb; silkscreens, Susan Bailey; oils, Jane Coates; stained glass, Marilyn Codd, Bob Vavrina, and Stephen Noblet; bells, Bradley Cross; watercolors, Hilary De Loach, Patricia Due, Scott Hartley, Ivan Obradovic, and Lucy Pearson; weaving, Carol Furtado, Charlene Hancock, Terry Kezerta O'Toole, and Jane Hawkins; soft sculpture, Chris Roberts-Antieau; drawing, Milt Kemnitz and Jean Lau; jewelry, Joe Cyberski and John Gill; pastel, Susan Nordlinger and David Slee; printmaking, Alan Reid, Laura Strowe, Nancy Davison, and Susan Zytkewick; blown glass, Baker O'Brien; photography, Patrick Young.

Ann Arbor Hands-On Museum
219 East Huron (entrance on North Fifth Avenue). 995-KIDS.
Hours: Wed.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m.

Two floors of science and technology exhibits for kids in the renovated old firehouse. First-floor exhibits teach self-awareness. Second-floor exhibits explore the workings of the world around us. A new "Discovery Room" features a variety of activities with natural objects (minerals, fossils, shells, etc.) and art work inspired by nature. Admission: adults, $2; children, students, and seniors, $1; families, $5.

Bentley Historical Library
1150 Beal Avenue, North Campus. 764-3482.
Hours: Mon.-Fri. 8:30 a.m.-5 p.m.

The Bentley Library houses the Michigan Historical Collections, founded in 1935 to preserve historical source materials related to the history of the State of Michigan and its citizens. The Collections are also the official U-M archive. Most materials held by the Library are open for research to scholars and to the general public.

BISHOP CHARLES SPENCER SMITH
June 1-August 31.

The exhibit documents the work of Bishop C.S. Smith (1852-1923), a major figure in the African Methodist Episcopal Church and in the Reconstruction politics of the South. Born in Alabama, Smith spent much of his career as a church official in Michigan, where he founded the A.M.E. Sunday School Union. Church records, speeches, correspondence, and photographs illustrate the role of the black church in Post-Civil War America.



Jean-Louis Forain's "Le Buffet" is on view at the U-M Museum of Art, June 11-July 24.

Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. noon-5 p.m.

Primarily 20th century photographs, with occasional shows devoted to drawings and paintings. About ten shows a year featuring artists with national reputations and at least one international exhibit.

WILLIAM LEMKE: Photographs
July 15-September 5.

Large format (11" × 14" to 20" × 24") black & white landscape and nature photographs by this Wisconsin artist.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: Browsers invited; call before coming.

Rotating exhibits, usually six to eight weeks long, of paintings, sculpture, graphics, and crafts by active Midwestern artists with national reputations and a few European printmakers.

ANNE MILLS McCAULEY: Drawings and Paper Collages
June 4-July 24.

Very large abstract pastel drawings which feature deep, eerily subtle color changes by this EMU graduate. The structured paper collages are much smaller, mainly black and grey, and floated on a light background.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri. 9 a.m.-noon; 1-5 p.m.

America's early history in written matter (books, maps, newspapers, and letters), housed in an Italian Renaissance structure that distinguished architect Albert Kahn considered his finest building.

WITCHCRAFT AND THE BLACK ARTS IN COLONIAL AMERICA
June 13-August 1.

Books, manuscripts, and prints relating to the Salem witchcraft trials and other conventions of dealing with the black arts in 17th-century America.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-4 p.m.

Original graphics by contemporary world-class

artists, including Chagall, Miro, Erté, Boulanger, Max, and Jamie Wyeth. Also, watercolors and drawings by Erté and Dali.

GALLERY ARTISTS
July–August.

Del-Rio Bar
122 West Washington. 761–2530.
Hours: Mon.–Fri. 11:30 a.m.–2 a.m.; Sat. noon–2 a.m.; Sun. 5 p.m.–2 a.m.

Monthly rotating exhibits of paintings, photographs, and drawings by local artists line the walls of this downtown tavern.

TOM VORHEES
July 10–August 7.

Abstractly patterned lithographs by this recent U-M graduate.

Eskimo Art, Inc.
527 East Liberty (Michigan Theater Building), Suite 202. 665–9663, 769–8424.
Hours: Tues., Wed., & Fri. 10 a.m.–2 p.m., and by appointment.

Founded thirty years ago by Eugene Power, Eskimo Art, Inc., has been the principal force in developing and supplying an American market for handmade carvings and prints by Eskimo artists from the Canadian arctic.

GALLERY WORKS
July–August.

Also, the 1984 Cape Dorset calendars, featuring reproductions of lithographs by Pudlo Pudlat, are now available.

Great Frame-Up Gallery
4040 Washtenaw Avenue. 971–4276.
Hours: Mon.–Fri. 10 a.m.–9 p.m.; Sat. 10 a.m.–6 p.m.; Sun. noon–5 p.m.

Rotating exhibits of photographs by local artists and of limited-edition prints by contemporary artists from around the country. Summer exhibit schedule to be announced.

Hatcher Library Rare Book Room
711 Hatcher Library, U-M campus. 764–9377.
Hours: Mon.–Fri. 1–5 p.m.; Sat. 10 a.m.–noon.

Rare books and manuscripts in a variety of subjects, including Shakespeare, the Hubbard Imaginary Voyage Collection, and the Labadie Collection of Protest Literature.

MUSIC MANUSCRIPTS
June 27–August 13.

This exhibit from the U-M Library's Department of Rare Books and Special Collections spans the years from the 2nd century through the 20th and features primary research material, particularly in liturgical music and for composers of the 19th and 20th centuries. Original scores, letters, photographs, and memorabilia associated either with the collector or the composer.

Kelsey Museum of Ancient and Medieval Archaeology
434 South State. 764–9304.
Hours: Mon.–Fri. 9 a.m.–4 p.m.; Sat.–Sun. 1–4 p.m.

Diverse collection of Near Eastern and Mediterranean antiquities. Exhibits change to keep pace with current U-M courses in archaeology and related subjects.

ISLAMIC ART FROM EGYPT
July–August.

Ceramics, architectural decorations in stucco and wood, textiles, bronze candlesticks and pen boxes, various pieces of glass, and coins from the 8th through the 14th centuries.

Lotus Gallery
119 East Liberty. 665–6322.
Hours: Tues.–Thurs. 11 a.m.–6 p.m.; Fri. 11 a.m.–9 p.m.; Sat. 11 a.m.–6 p.m.

Japanese woodblock prints and paintings; Chinese, Japanese, and Korean ceramics; Chinese and Japanese cloisonné; and pre-historic, historic, and contemporary American Indian arts.

SELECTIONS FROM THE GALLERY
July–August.

Lotus Gallery II (lower level)

Rotating exhibits by local, area, and regional artists in various media.



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Galleries & Exhibits

GALLERY ARTISTS
July-August.

Mixed-media pewter by Dee Segula, watercolors by Fran and Hal Larsen, glass by Michael and Frances Higgins, enamels by RoseAnna Tendler Worth, ceramics by Floyd Kemp, blown glass by Brian Lonsway, wood and metal boxes by Lee Peck, figural ceramics by Todd Warner, lustered figural ceramics by Don Montano, and patterned metal jewelry by Aaron Macsai.

Matthaei Botanical Gardens
1800 North Dixboro Road. 764-1168.
Hours: daily 10 a.m.-4:30 p.m.

TWENTIETH-CENTURY BOTANICAL PRINTS
July.

Twenty original prints in various media from the travelling show of botanical art out of the Hunt Institute for Botanical Documentation at Carnegie-Mellon University. The other forty prints in this show are on display at the Slusser Gallery, July 27-29. In conjunction with the National Conference of the Guild of Natural Science Illustrators.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Fri. 11 a.m.-4 p.m.; Sat. 1-5 p.m.
Art Fair Hours: Wed.-Sat. 10 a.m.-5 p.m.

Permanent collection includes Chinese, Japanese, and Western galleries. Special exhibits scheduled throughout the year.

JEAN-LOUIS FORAIN: Artist, Realist, Humanist
June 11-July 24.

A younger contemporary and friend of the Impressionists, Forain was influenced by them in his style and subject matter. The paintings, drawings, and prints in this exhibit feature his dramatic portraits of the artists he worked with and his satiric chronicling of the everyday life of the bourgeoisie.

AUSTRIAN AND GERMAN EXPRESSIONIST DRAWINGS
June 11-August 11.

Mostly figure studies and nudes by artists such as Kirchner, Kokoschka, Nolde, Klimt, Schiele, and Kubin. From a private collection.

TIFFANY GLASS
July 16-August 14.

A small selection of vases and bowls from the permanent collection shows the range and virtuosity of Favrile glass produced by the Tiffany Furnaces under the direction of Louis Comfort Tiffany.

Native Man Galleries
1130 Olivia. 994-3106.
Hours: By appointment only.

Rotating exhibits of ceremonial art and jewelry from Papua New Guinea, silkscreens and lithographs by contemporary Woodland Indian artists, and original tempera and oil paintings by three contemporary Brazilian artists, Valuizo, Murilo, and Faroleo.

GALLERY ARTISTS
July-August.

Selo/Shevel Gallery
329 South Main. 761-6263.
Art Fair Hours: Wed.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-6 p.m.; Sun. noon-5 p.m.

The former gallery of Middle Earth moved to this new and larger location last fall. Selected contemporary American crafts in glass, ceramics, wood, fiber, and jewelry by artists from around the country whose work is representative of significant national trends. Also, an outstanding collection of directly imported folk art (often antiques) and textiles from India, Nepal, Thailand, Africa, Indonesia, and other countries.

FOLK ART FROM AFRICA
July-August.

Masks, sculpture, baskets, textiles, and various types of implements from Kenya, Liberia, Botswana, and the Ivory Coast.

ANTIQUE CHINESE EMBROIDERIES
July-August.

Robes and hangings used in imperial courts.



Ceremonial masks from Papua New Guinea are on display at Native Man Galleries, all summer.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.-Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m.

Originally a cooperative, Sixteen Hands is now a consignment gallery for 43 Midwestern artists, mostly from the Ann Arbor area, in various media, including metal sculpture and jewelry, sculptural and functional ceramics, stained glass, blown glass, wearable art, fibers, woodcrafted furniture and turned bowls, paintings, drawings, prints, mobiles, Chinese paper cutouts, leatherwork, and basketry.

GALLERY ARTISTS
July-August.

Softwareland
617 East University. 996-9660.
Hours: Wed.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-5 p.m.

COMPUTER GRAPHIC ART
July 20-23.

On the sidewalk in front of this new computer software store, an exhibit of graphic art generated by a computer using 17th-century permutation theories. Exhibitors include nationally-renowned microcomputer programmer Mark Wilson, U-M art and engineering school students, and the group Siggraph '83, who are also exhibiting at the international computer graphics conference in Detroit, July 25-29. Demonstrations by some of the exhibitors on Fri.-Sat., July 22-23.

University Club
Michigan Union, 530 South State. 763-4430.
Hours: Mon.-Fri. 11:30 a.m.-2 a.m.; Sat. 8:30 p.m.-1:30 a.m.; Sun. 4-11 p.m.

Three to four rotating exhibits annually, sponsored by the U-M Artists' and Craftsmen's Guild.

ROBIN KANDEL: Pastel and Mixed-Media Drawings
May 16-September 1.

Twelve abstract color studies, including self-portraits and landscapes, by this recent U-M B.F.A. graduate.

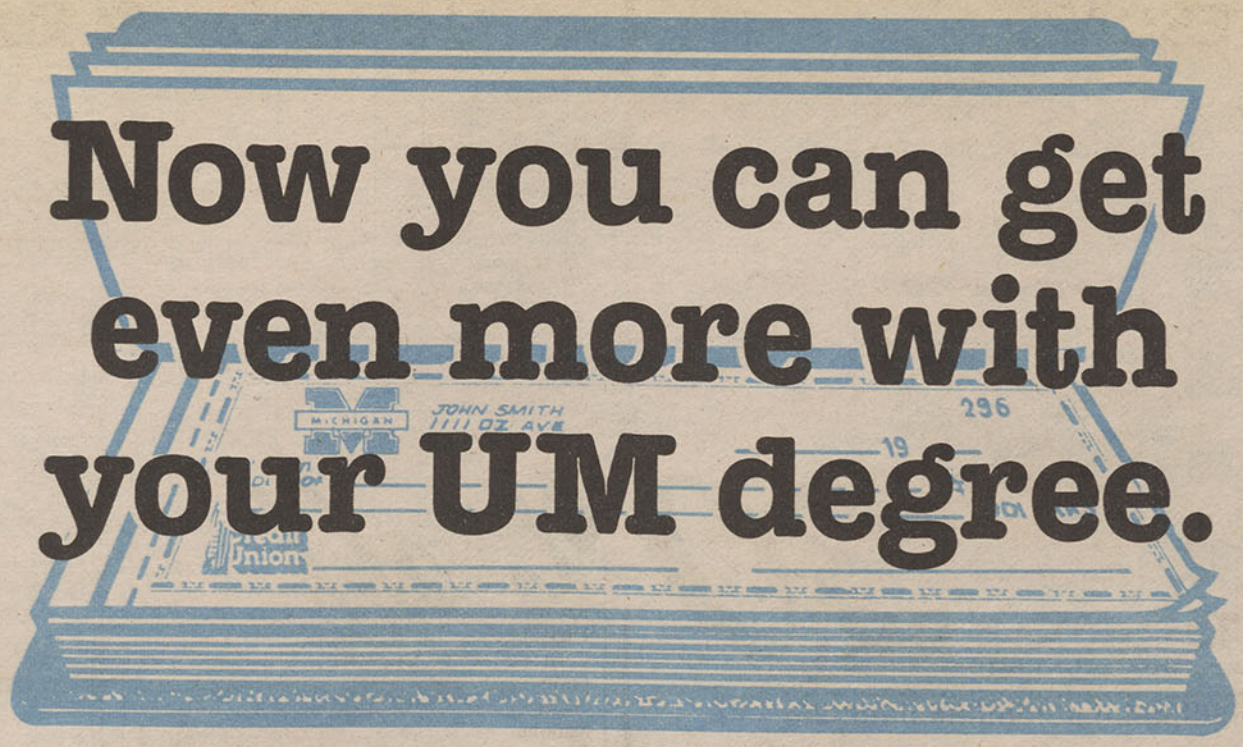
Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9 a.m.-5 p.m.

Weaving and fiber supply shop. Rotating exhibits by fiber artists.

PAT WILLIAMS: Felt Surfaces, 1981-1983
July 6-August 2.

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